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A SYNOPSIS

OF

THE ORIGIN AND PROGRESS

OF

ARCHITECTURE:

TO WHICH IS ADDED,

A DICTIONARY OF GENERAL TERMS.

BY WILLIAM J. SMITH.

LONDON:
PRINTED AND PUBLISHED BY A. J. VALPY,
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ERRATA.

Page 29, line 6—for "Tiber iusand Nero," read "Tiberius and Nero."

—— 60, line 7—for "fig. 8." read "fig. 7."

PREFACE.

INFORMATION upon any science or subject cannot fail to be acceptable, yet some apology may be necessary for presenting the present humble attempt to the world; and all the Author wishes, or can advance in its support, is, that its aim is only to be useful. The hint is taken from a volume published a few years ago by a friend of the Author, upon which he has enlarged and made very considerable additions. His principal intention has been, to give instruction to the student, and (as civil architecture is a science which forms, or ought to form, a part of polite education) to convey the information necessary for the purposes of the general reader.

In a small volume like the present, long disquisitions and panegyrics upon the works of the ancients can scarcely be looked for; yet for its comparative magnitude, it gives perhaps more general information than any one volume yet published; and such information as could not have been acquired but through the medium of extensive and costly publications.

The Author commences by giving a general view of the history of Architecture, to the time when it most flourished in Greece; then, a descriptive enumeration of the principal antiquities of Asia, Africa, and Greece;

showing the chief works in Syria, Asia Minor, Persia, India, Egypt, Greece, and Sicily; delineating the different orders of the ancient Temple, and showing the general dimensions of the Orders employed in some of the most important buildings: the general history is then continued to the fall of the Western Empire: the principal antiquities of Italy, France, and Spain, are pointed out, describing all the most celebrated buildings and works in Rome, and in the surrounding cities and towns; with a table showing the general dimensions of the Orders employed in these edifices: thus pointing out to the classical traveller the different spots where the ancients built, and once occupied, and where now remain ruins of their works.

The Orders of Architecture, and their accompaniments, are next described, and their proportions given; followed by some remarks upon the origin of the Gothic style of Architecture, and the general history from the fall of the Western Empire, when it was over-run by the Goths in the fifth century; with a chronological arrangement of the different styles which have since appeared: to which is added a Glossary of terms peculiar to these styles; a descriptive historical sketch of the principal English Cathedrals; and a Dictionary of general terms: concluding with some general remarks upon the application of architecture to the edifices of this country.

10, Caroline Place, Alpha Road,
Regent's Park.

A SYNOPSIS

OF THE ORIGIN AND PROGRESS OF

ARCHITECTURE.

There is perhaps no portion of history of so much interest, or of such general use, as that which relates to the dawning and development of reason, and the progress, extinction, and resuscitation of the arts. Architecture, therefore, in a high degree, from being of greater antiquity than any other science, merits our consideration, in watching its advancement to perfection, its fall, degeneracy, and at length its revival; and also in point of sublimity, elegance and utility, excites our enthusiastic admiration. The Aborigines of our earth lived at first, as the other animals, in woods and caverns, till the particular disposition implanted by nature in man, but denied to other creatures, began to develop itself, and extimulated and taught them to erect themselves huts, which, as the most simple, were of a conic form, composed of the boughs and trunks of small trees, and covered with rushes, leaves and grass; these were the first rude habitations; but they continued to progress in their manner of building, and thus by gradually advancing, their minds were exercised, and their judgment improved, and their dwellings consequently became more regular and civilised. The Tyrians are represented the first to have advanced the science of Architecture to any degree of perfection, with regard to proportion, design, and variety of ornament: we are told that Tyrian workmen were employed by Solomon in the erection of his temple, and we are certain the Egyptians excelled in Architecture, from the stupendous grandeur of their pyramids, temples and obelisks; the ruins of their Architecture have been schools for the moderns. But it was not till the Greeks became a people that Architecture claimed the title of a refined science; and in the time of Pericles it was in the zenith of perfection.

THE PRINCIPAL ANTIQUITIES OF ASIA, AFRICA AND GREECE.

SYRIA.

Though the city of Babylon is the most celebrated of antiquity, it is doubtful to whom to attribute its foundation. Some suppose it to have been built by Nimrod, and enlarged by Belus; while others maintain that it owes its origin to Semiramis: it was, however, a city of immense extent, in the centre of which was the Temple of Belus, (originally thought to be the same as the Tower of Babel, which was raised shortly after the deluge, A.C. 2247,) and may be considered as the most ancient structure of the kind. It consisted (according to Strabo) of eight square towers, one above the other, gradually decreasing in breadth, with winding steps on the outside from its base to the summit: in the uppermost tower an apartment was fitted up for astronomical purposes. The city was improved and embellished by Nebuchadnezzar, to whom is attributed the construction of the hanging gardens, formed as terraces round the palace on the western bank of the river Euphrates: there was a bridge constructed over this river, and a passage which was formed under its bed communicated to the palaces built at each extremity of the bridge.

The quays were likewise celebrated, as also the walls of the city, which were built of a square form of immense thickness, surrounded by a ditch, and flanked with towers; and from them one hundred gates of brass led to the city in various directions: these, with the hanging gardens, were considered among the wonders of the world.

Nineveh, on the Tigris, was also a city of immense extent and splendour: it was surrounded by thick massive walls, one hundred feet high, on the top of which three chariots could be driven abreast. These walls were defended by many lofty towers; and the whole city was said to have rivalled Babylon in the magnificence of its buildings.

Heliopolis, now Balbec, was famous for a temple of the Sun, the construction of which is attributed to Antoninus Pius; and Palmyra or Thadmor, situated in the midst of a wide-extended desert, for being the seat of the celebrated Zenobia and of Odenatus, in the reign of the emperor Aurelian. The present ruins of its temples, porticoes, and palaces, sufficiently prove its ancient extent and magnificence. King Solomon is the supposed founder of the latter city.

ASIA MINOR.

At Teos in Ionia are the remains of an Ionic temple dedicated to Bacchus.

At Priene is a hexastyle Ionic temple of Minerva Polias. The columns are raised upon plinths; and, contrary to the usage of the Greeks, there are but eleven columns in the flanks, being one less instead of one more than double the number in the portico : the entrance to this temple was through the propylæum, which had a tetrastyle Ionic portico : the interior was divided into equal spaces by rows of Ionic pilasters, with peculiarly designed capitals.

Near Miletus was a peripteral temple, dedicated to Apollo Didymæus. The Ionic portico was decastyle. This was one of the most beautiful temples of antiquity. There are also the remains of a theatre at Miletus.

Ephesus was famous for an Ionic temple, dedicated to Diana, one of the wonders of the world, built by Ctesiphon of Greece. This was a temple of the Corinthian order, constructed of white marble, and considered one of the four most beautiful ancient temples. The ruins of an extensive gymnasium were also found in this city.

At Laodicea was a great theatre of the Ionic order.

Halicarnassus, the principal city of Caria, was famous for the monument of Mausolus, king of Caria, erected to him by his widow Artemisia. This edifice was called a mausoleum, and considered one of the wonders of the world : all other magnificent tombs have since received the same appellation.

Cyzicus, a town in Mysia, was celebrated for its ancient splendour. The inhabitants were called Cyziceni. This name was also given to a species of large and splendid hall among the Greeks, superbly decorated with architectural ornaments and sculpture, and which was nearly imitated by the Romans in their cœnacula or supper-rooms.

In the Island of Samps, on the coast of Asia Minor, are the remains of the Heræum, a colossal temple of Juno, supposed to be decastyle, and the most ancient example of the Ionic order.

PERSIA.

Persepolis, the principal city. The grandeur of its ruins proves its ancient extent and splendour. Ecbatana and Susa contained magnificent royal palaces: the former was the summer, and the latter the winter residence of the kings of Persia. History tells us that the Persians erected neither temples, statues nor altars to their deities; considering it absurd to confine within walls that principal, whose dwelling is in the universe.

INDIA.

The Indian style principally consisted of vast excavations, with temples formed in them. All buildings of whatever kind consecrated to the offices of religion are called pagodas. The most ancient of these is thought to have been in the island of Elephanta. It is an immense excavation hewn out of a solid rock, and formed into a spacious area. Other similar excavations exist in the islands of Salsette, Canarah and Ellora. Splendid temples were afterwards raised, as those of Seringham and Chillambaram. Benares, the ancient seat of Bramicanical learning, was famous for a temple; a column of which, still preserved, stands pre-eminent in eastern art for its richness and variety of composition.

EGYPT.

Memphis, one of the principal cities of Middle Egypt, was built by Menes or Misraim, the founder of the Egyptian monarchy, A. C. 2188, who is said to have invented the art of cutting and hewing stones. Near this city stood the famous pyramids, which were reckoned among the wonders of the world, (supposed to have been the burial-places of the ancient kings of Egypt,) the largest of which covered 435,600 square feet at its base; the side being 600 feet in length, and 550 feet in perpendicular height. Near one of the pyramids stood the enormous sphinx of Ghiza. Not far from this figure were the mummy pits, or subterraneous vaults, with niches in their side walls to contain the embalmed bodies of the Egyptians.

At Apollinopolis Magna, which was built in honor of Apollo, was a magnificent pyramidal temple, which was erected when the arts were most cultivated: it is built of entire rocks, and is perhaps the most splendid of all Egypt. Though not so large as the Theban edifices, its architecture is far more perfect.

In the vicinity of the city of Arsinoe was the immense lake of Mœris, dug by the command of the king of that name, in order to contain the waters of the Nile, when they rose to an unusual height. It communicated to the river by means of several canals. Near this was constructed the famous labyrinth, one of the wonders of the world (the work of twelve successive kings): it consisted, according to Herodotus, of twelve palaces, and three thousand houses, built of marble, below the level of the ground, communicating with each other by innumerable winding passages, the intricacies of which gave rise to its application. This labyrinth was imitated by Dædalus at Crete, and is considered as one of the most famous in classical history.

The palace or burial-place of Osymandias was also eminent, being said to contain the most ancient library. It was situated at Thebes, one of the principal cities in Upper Egypt, famous for its hundred gates, and four magnificent temples. At Tentyra near Thebes are the ruins of a superb temple.

At Sais, one of the principal cities of Lower Egypt, were many temples built by king Amasis. In one of them, dedicated to Minerva, was a room of a single stone, twenty-one cubits long, fourteen broad, and eight high, brought by water along the river Nile from the island Elephanta, where were several temples; one in the centre of the island, dedicated to Wisdom.

Near the city of Alexandria stood two obelisks, which have received the appellation of Cleopatra's Needles, and which it is probable decorated the palace of the Ptolemies. Pompey's Pillar, of red granite, having a capital adorned with palm leaves, deserves notice; as also the watch-tower of Pharos, of white marble, four hundred feet in height.

Alexandria was distinguished for its learning, and contained the celebrated library collected by the Ptolemies.

At Hermopolis was a gigantic temple, and at Beibeth, in the Delta, was a temple dedicated to Isis.

The Oasis of Sieva, in the Western Desert, is generally imagined to have been the spot on which stood the famous temple of Jupiter Ammon.

The sacred edifices and other structures of Egypt were usually built with very thick walls, composed of large massive stones and rocks, and the roofs formed of immense blocks of the same material in single layers. The decorative parts of their temples presented a great number of columns, (with narrow intercolumniations) of various figures on the plan. They were mostly without bases; the shafts frequently fluted; the capitals sometimes consisting only of a single abacus: in other instances shaped like a bell reversed, and often embellished with the leaves of the palm and the lotus. The entablatures were formed of a few simple, bold, projecting members; and the whole order generally assumed a ponderous appearance. The entrance doors were of large proportions: their sides were not always vertical, but usually decreasing in breadth towards the top. The ascent to the temples was formed by several small flights of steps with spacious landings between them; so that the whole approach occupied a considerable space before the building. It was often enclosed on the sides with a low balustrade, but more commonly with rows of sphinxes of a gigantic size, as at the approach to the great temple at Carnak, and in several other instances.

The walls internally were adorned with painted hieroglyphical figures, and representations rudely sculptured of such animals as were held in veneration by the people. A total ignorance of the construction of the arch seemed generally to prevail in the buildings of Egypt; although Belzoni, the intrepid traveller of our own day, professes to have discovered several specimens of arches at Thebes: he gives also a description of various extensive tombs under ground at Gournou, consisting of spacious halls, passages and staircases, which were all of necessity enclosed, or they would have been subjected to the falling-in of other surrounding excavations of a similar nature. These boundary walls were massive, and composed of bricks, and in them, over the entrances to the halls, were high majestic arches connected with the walls themselves, and formed also of brick, with key-stones, as at the present time.

IN GRÆCIA PROPRIA.

ATHENS,

the chief city of Attica, was founded by Cecrops, A. C. 1556. It had three principal harbours; the Piræus (*Πειραιευς*), which was the most strongly fortified; the Munychia (*Μουνυχια*), and the Phalerum (*Φαληρον*); and from these a complete communication was formed with the city by the two walls, called the long walls, executed in the time of Pericles, but planned by Themistocles.

PRINCIPAL DORIC EDIFICES.

The entrance to the Acropolis or citadel, was through the Propylæa (*Προπυλαια*), the centre of which presented a hexastyle portico, approached by steps, enclosed with two lofty pedestals supporting equestrian statues. The vestibule, divided into three spaces in width by six Ionic columns, led to the Propylæa (properly so called), or wall behind the portico, wherein were the five gates (*πυλαι*), the middle space being appropriated as a road-way by means of an inclined plane. On the left, the temple of Victory without wings (*Νικη απτερος*), and on the right, the building adorned with the paintings of Polygnotus, some of which represented the most striking events of the Trojan war.

The hypæthral octastyle temple of Minerva, Parthenon, or Hecatompedon, built of Pentelic marble, the most elegant example of Grecian taste: the columns are arranged according to the generally admitted proportions of the ancient temples. In the tympanum of the pediment at the entrance front were represented the circumstances relative to the birth of Minerva, and on the opposite front, the contest between Minerva and Neptune, in alto-relievo: the metopes were adorned with the combats of the Centaurs and Lapithæ; and round the cella was sculptured in basso-relievo the Panathenaic pomp or procession. This temple contained the colossal statue of Minerva, the incomparable work of Phidias, in gold and ivory. The cella of this temple was divided into two unequal compartments; the smallest was supposed to have been the Opisthodomus or public treasury; but according to some accounts, this, it would appear, was a separate edifice.

The temple of Theseus was raised by the Athenians as a sanctuary, when Cimon brought the bones of this hero from Scyros, and deposited them in the city. It was hexastyle, and adorned with sculpture. Ten of the labors of Hercules were represented in the metopes of the east front, and eight of the achievements of Theseus himself on the four metopes next that front, on the north and south sides; and in the frieze of the west front was sculptured the battle of the Centaurs and Lapithæ.

The tetrastyle Doric portico, supposed to be the remains of a temple to Rome and Augustus, or more probably the Propylæum to the new Agora, in that part of the city called Eretria.

The choragic monument of Thrasyllus, formed by an excavation in the rock of the Acropolis. Its front was very plain, and was composed of a centre antæ, and one at each angle, supporting an entablature and attic, surmounted by the figure of a female seated: the frieze was ornamented with sculptured wreaths.

PRINCIPAL IONIC EDIFICES.

The little temple on the bank of the river Ilissus. This is a tetrastyle amphiprostyle temple, probably dedicated to Ceres or to an Athenian hero, named Panops.

The hexastyle temple of Neptune, surnamed Erectheus, which contained the well of salt water; the tetrastyle temple of Minerva Polias, protectress of the city; and of Pandrosus, daughter of Cecrops, which was supported by six caryatides, having within, the olive-tree produced by Minerva in the contest with Neptune for the patronage of the city. Although these temples comprised three different designs, yet the whole edifice may be considered as a double temple, the only approach to the last-mentioned one being from that of Minerva Polias.

PRINCIPAL CORINTHIAN EDIFICES.

The temple of Jupiter Olympius, which, with those of Apollo Didymæus at Miletus, Diana at Ephesus, and Ceres at Eleusis, was esteemed one of the four most elegant and beautiful of the ancient sacred edifices. It was decastyle and hypæthral, and had an extensive peribolus; the columns were of Pentelic marble, with attic bases; and within the cella was a large statue of Jupiter, of gold and ivory.

The octagonal tower of Andronicus Cyrrhestes. On each side of the polygon, in the frieze, was a figure representing one of the eight winds, Boreas, (*Βορεας,*) Cæcias,(*Καικιας,*) Subsolanus,(*Απελιωτης,*) Eurus,(*Ευϱος,*) Notus, (*Νοτος,*) Libs, (*Λιψ,*) Occidens, (*Ζεφυϱος,*) Corus, (*Σκειρων.*) Under each figure was a sun-dial, and, from the channel discovered in the pavement, there appears to have been a clepsydra or water-dial. On the roof was placed a brazen triton, with a wand in the right hand, which pointed over the figure of the wind at that time blowing. A portico with two columns ornamented each of the two entrances to this tower.

The choragic monument of Lysicrates, called by the modern Athenians the Lantern of Demosthenes, of a circular form, with six attached columns of delicate proportion: the sculpture round the frieze represented the story of Bacchus and the Tyrrhenian pirates, in basso-relievo; and the entablature is surmounted by an elaborately worked tholus or cupola.

The principal stoa or portico, called Pœcile, (*Ποικιλη.*) The front was composed of a tetrastyle portico and seven columns and a pilaster on either side. The interior was adorned with a great variety of excellent paintings: among the subjects were the taking of Troy; the succours given by the Athenians to the Heraclidæ; the battles with the Lacedæmonians at Œnoe, with the Persians at Marathon, and with the Amazons at Athens. The shields and spoils taken by the Athenians from their enemies were here deposited; and it was also celebrated as having given the name of Stoics to the school of philosophers instituted by Zeno.

IN ELEUSIS, A TOWN OF ATTICA.

THE PROPYLÆA.—This edifice, which formed the principal entrance into the city, was of the Doric order, and, like its prototype at Athens, had five gates: the portico was hexastyle, and the building erected entirely of Pentelic marble: the construction of the roof was the ingenious invention of Byzes of Naxos, who covered the building with slabs of the same marble cut into the shape of tiles, and for his ingenuity received great honor from the Greeks.

The temple of Ceres.—This was a dodecastyle Doric temple, and was celebrated by the performance of the greater mysteries of Ceres, to whom it was dedicated: it was one of the four most beautiful temples of antiquity: the cella was of a square figure; and the interior arrangement was peculiar, having two double ranges of columns across it, parallel with the columns of the portico.

The temple of Diana Propylæa.—This temple, according to Vitruvius, is denominated *ναος εν παραστασιν* by the Greeks, which presents in its front two Doric columns interposed between the antæ, and by which the flank walls of the cella are terminated. This form is the most simple of the early Greek temples; and this example is the only one which has yet been described.

RHAMNUS.

The hexastyle peripteral Doric temple of Nemesis, the columns of which are fluted only at the top and bottom.

The small Doric temple of Themis, in Antis.

SUNIUM.

A hexastyle Doric temple of white marble, dedicated to Minerva Polias.

THORICUS.

A Doric heptastyle temple. The shafts of the columns were plain, except at the top and bottom, where they were fluted.

ÆGINA.

In this island was a hexastyle hypæthral Doric temple of Jupiter Panellenius.

CORFU.

At Cadachio in this island are the remains of a hexastyle Doric temple.

IN SICILY.

SYRACUSE,

the ancient capital of the island, built A.C. 732 by Archias of Corinth, was famous for a hexastyle Doric temple of Minerva, a theatre, an amphitheatre, the catacombs, the Latomiæ, or ear of Dionysius, and the Lautumiæ, a prison of immense extent cut out of the solid rock.

AGRIGENTUM.

The temple of Jupiter Olympius.—This temple, (according to the account of Diodorus Siculus,) which was the largest in the island, was never completely finished. It presents a portico of seven Doric columns in front, and double the number in the flank, which are not insulated, but attached to the walls. The pediments are each sculptured: on that towards the east is represented the Contest of the Giants, and on the west pediment, the Siege of Troy. The cella was divided into three compartments longitudinally by pilasters, the centre compartment being surmounted by an attic, with atlantes supporting its entablature. This city was next in extent to Syracuse; and there are more remains of antiquity near it, than at any other part of Sicily. The hexastyle Doric temples of Juno Lucina: Concord and Venus were amongst these remains.

The temple of Hercules.—This was a hexastyle Doric temple, and next in size to Jupiter Olympius. It contained a bronze statue of Hercules; and among other famous pictures, was one painted by Zeuxis, representing the infant Hercules strangling the two serpents.

SELINUS.

Here were three Doric temples. The larger one, which was dedicated to Jupiter Olympius, was octastyle and hypæthral, and the other two hexastyle.

SEGESTA OR ÆGESTA.

Here was also a hexastyle Doric temple.

DELOS.

Here was a Doric temple to Apollo, which according to Plutarch was of great antiquity. It was famous for a colossal statue of Apollo, cut out of one piece of marble.

PELOPONNESUS.

At Bassæ, near Phigalia, was a hexastyle Doric temple of Apollo Epicurius. Two ranges of Ionic columns attached to the walls ornamented the interior of the cella.

At Corinth, the principal town of Achaia, are the remains of a temple exhibiting probably the most ancient specimen of the Doric order. This town was celebrated for an uncommonly rich display of architectural beauty, and gave rise to the elegant order which takes its name.

Between Argos and Corinth are the remains of a hexastyle Doric temple of Jupiter Nemæus.

Olympia, a town of Elis, was famous for a temple of Jupiter Olympius, to whom were dedicated the Olympic Games, which were celebrated every fifth year. These games were the chief; the others being the Pythian, near Delphi, in honor of Apollo; the Isthmian, on the Isthmus of Corinth, in honor of Neptune; and the Nemean, at Nemea, in honor of Hercules. The exercises used at these games were called πενταθλον (signifying five exercises), which consisted of δρομος, running; αλμα, leaping; πυγμικη, boxing; δισκος, throwing the quoits; παλη, wrestling.

There was also a contest called παγκρατιον, in which the exercises of boxing and wrestling were united.

The place where the exercises were exhibited, and the athletæ and youth trained, was called the σταδιον or παλαιστρα.

There were uncovered walks attached to the Greek palæstræ, περιδρομιδες.

The apartment for exercising the youth, (εφηβαιον).

The apartment for dressing and undressing, (αποδυτηριον).

The apartment for anointing, ελαιοθεσιον.

The apartment for sprinkling the combatants with sand after anointing, κονιστηριον.

The part of the stadium where the horse and chariot races were performed was called ιπποδρομος. The course began at the αφεσις, and ended at the τελος.

To the palæstræ were frequently attached baths, comprising a λουτρον, αι θερμαι, θερμακτηρ, υποκαυστον, and sometimes a βαπτιστηριον.

The prize at the Olympic Games, was a wreath of wild olive; at the Pythian, a crown of laurel; at the Isthmian, a garland of pine leaves; and at the Nemean, a crown of parsley.

The athletic games among the Greeks were called *iselastic*, from εισελαυνω; because the victors, drawn in a chariot with white horses, and wearing crowns on their heads, were conducted with great pomp into their respective cities, which they entered through a breach made in the walls for that purpose.

THE THEATRES.

Among the principal remains of the theatres of the Greeks, may be named those of the Ωδειον, Odeum, built by Herodes Atticus in honor of his wife Regilla: and of Bacchus at Athens.

The theatres of Syracuse. The theatre in the grove of Æsculapius near Epidaurus, and that at Nicopolis in Epirus.

The ancient theatres, which were of a semicircular form, were composed of three principal parts. The κοιλον, ορχηστρα, σκηνη.

The κοιλον was the portion appropriated to the spectators, and was a space formed immediately behind the orchestra. The seats formed three stages, separated by passages, (διαζωματα). The first range of seats was occupied by persons of distinction and magistrates; the middle range for the second class of persons; and the highest seats for females. Each range was subdivided into κερκιδες, by radiating stairs (κλιμακες) leading from one διαζωμα to the other. Above the upper range was a covered portico protecting the audience from the weather, and confining the sound. There was frequently a conduit or well of water for the refreshment of the audience within the *κοιλον*, and *ηχεια* or bronze vases for the conveyance of sound.

The *ορχηστρα*, the space between the *κοιλον* and *λογειον* or proscenium, for the chorus and dancers: in the centre was the *θυμελη* or pulpit, and near it the *υποσκηνιον* for the musicians.

The *σκηνη*, relating to the scenic representations and principal performers. *Προσκηνιον* or *λογειον*, the stage for recitations. *Παρασκηνιον*, retiring-rooms for the performers, with property rooms; and also the *βροντειον*, under the stage, for the brazen vessels filled with stones, for the imitation of thunder. To these were attached porticoes and walks for the arrangement of the choruses and processions. The theatres were frequently used for public assemblies and games; so that the parts appropriated to the orators or performers were differently applied, according to the species of representation, or the object of the assembly.

THE GYMNASIA.

These were capacious buildings, with compartments suitable for professors in the arts and oratory to deliver lectures. They contained also a *παλαιστρα* and *στοαι*, with *εξεδραι*, and seats for spectators; and a *σφαιριστηριον*, a spot appropriated to the exercise of the ball. These gymnasia were surrounded with uncovered walks, a garden, and a sacred grove. The principal ones at Athens were, the *Ακαδημια*, where Plato taught: hence his followers were styled Academics. The *Λυκειον*: Aristotle here delivered his maxims in the Peripatos, or walking-place, whence his followers were called Peripatetics. The *Κυνοσαργες*: here Antisthenes propagated his opinions, and his disciples were termed Cynics, a class of men notorious for their inurbanity of manners.

THE FORUM.

The *αγορα*, or forum, was principally appropriated to the meetings of the senate, and assemblies of the people: it in many instances also served as a market and trading place, and consisted usually of (see plate 1.)

a The *αγορα*, or open space.
b The *βασιλικη*, basilica, or hall of judicature.
c The temple of Isis.
d The temple of Mercury.
e The entrance to the senate-house.
f The *αρχειον*, senate-house.
g The *οπισθοδομος*, treasury.
h The *φυλακη*, prison.
i Double porticoes for merchants and others to meet.

THE DWELLINGS.

The dwelling-houses of the Greeks were generally divided into the following compartments on the ground-floor. It is supposed they were sometimes raised more than one story; but the situation of the stairs on the plan has never been exactly ascertained. (See plate 2.)

a	*Θυρωρειον*, entrance passage.	
b	*Σταθμοι*, stables.	
c	*Αποθηκαι θυρωρου*, porters' lodges.	
d	*Αυλαι*, courts.	
e	*Γυναικειον*, portion allotted for the women.	
f	*Τρικλινια*, eating-rooms.	
g	*Προστας*, vestibule.	
h	*Θαλαμος*, bed-chamber.	
i	*Αμφιθαλαμος*, anti-chamber.	
k	Square œci	*οικος*.
l	Great œcus	
m	*Μεσαυλοι*, courts of separation.	
n	Hospitalia, rooms for guests.	
o	*Προθυρον*, vestibule.	
p	Great peristyle.	
q	*Βιβλιοθηκη*, library.	
r	Exedræ, rooms for conversation.	
s	*Κυζικηνοι*, dining-halls.	
t	(*Πινακοθηκη*,) picture-rooms.	

THE ORDER OF THE ANCIENT TEMPLE.

There are several different orders of Ancient Temples, the general style of which was chosen according to the Deity to whom it was dedicated. Thus they were circular to Vesta, Sol, and Luna; and open to Jupiter. Those dedicated to Mars, Minerva, and Hercules, were Doric; Ionic to Juno, Diana, Bacchus; and Corinthian to Venus, Flora, and the Muses.

A temple in Antis, (*ναος εν παραστασιν*,) (Plate 3. fig. 1.)

where the side walls finish with antæ, and two columns placed between them.

A prostyle temple, (προστυλος,) (fig. 2.) which has a tetrastyle porticus in front of the antæ.

A porticus with four columns is called tetrastyle, (τετϱαστυλος).

An amphiprostyle temple, (αμφιπϱοστυλος,) (fig. 3.) which has a porticus and a posticus.

A peripteral temple, (πεϱιπτεϱον,) (fig. 4.) which has columns entirely surrounding the cella, and is hexastyle.

A porticus with six columns is called hexastyle, (ἑξ).

A porticus with seven columns is called heptastyle, (επτα).

A pseudoperipteral temple, (ψευδος περιπτεϱον,) (Plate 4. fig. 1.) which has the walls of the cella placed between the intercolumniations of the pteroma; for, the columns not being isolated, it is a false peripteral.

A dipteral temple, (δις πτεϱον,) (fig. 2.) which has a double row of columns round the cella, and is octastyle.

A porticus with eight columns is octastyle, (οκτω).

A porticus with nine columns is enneastyle, (εννεα).

A pseudo-dipteral temple, (ψευδος διπτερος,) (fig. 3.) which has a single range of columns round the cella, two intercolumniations and the thickness of a column from the wall, and is octastyle; for, without the double range of columns, it is falsely winged.

An hypæthral temple, (υπαιθϱος,) (fig. 4.) which has the columns arranged as in a dipteral temple, and is decastyle. It has a row of columns round the interior, and the centre is uncovered or hypæthral.

A porticus with ten columns is called decastyle, (δεκα).

A porticus with twelve columns is called dodecastyle, (δωδεκα).

There is also a monopteral temple, (μονος πτεϱον,) which has a circular range of columns, and is without a cella.

A circular peripteral temple, which has a circular cella surrounded with columns.

There are five regular intercolumniations, or spaces between the lower diameter of columns, standing in the same range.

The lowest or thickest part of the shaft is called the diameter.

Pycnostyle, (πυκνος στυλός,) one and a half diameters apart.

Systyle, (συν στυλος,) two diameters apart.

Eustyle, (ευ στυλος,) two and a quarter diameters apart.

Diastyle, (δια στυλος,) three diameters apart.

Areostyle, (αϱαιος στυλος,) four diameters apart.

The number of columns on the flank or side of a Grecian temple, was generally one more than double the number in front; for instance, if the porticus were octastyle, the range of columns on the flank would be seventeen in number.

In the construction of their buildings, the Greeks first made use of timber, then brick, next stone, and lastly marble. Pausanias makes mention of several edifices having been erected of bronze in Lacedæmon; and a small temple of Minerva was, on this account, called "chalciœcus."

Pentelican marble was employed for buildings, and Parian mostly for sculpture.

In erecting stone walls they adopted three particular methods.

The Isodomon, in which the courses were of equal heights. This was this most regular manner, and used in their best works.

The Pseudisodomon: in this the courses differed both in length and thickness. Both of these methods were good from being well bonded, and would last for ages.

The Emplecton, only the exterior stones of which are wrought; the interior ones were used rough, filled in with cement.

A Table showing the general Dimensions of the Orders employed in some of the principal Temples, &c.

		Heights.					
	Lower Diameter.	Base	Shaft	Capital	Architrave	Frieze	Cornice
DORIC.							
Jupiter Olympius at Agrigentum	13.0	—	53.6	8.3	11.0¼	10.5	—
Jupiter, Selinus	10.7	—	—	—	9.2¼	8.0	—
Temple, Segesta	6.7	—	—	—	5.5½	5.9	—
Ceres, Eleusis	6.6¼	—	—	2.8½	5.6¾	5.3¾	2.10
Minerva, Syracuse	6.6	—	—	4.0	4.10	4.4	—
Parthenon, Athens	6.1	—	31.4	2.9	4.5	4.5	3.3
Propylæum, Eleusis	5.0	—	—	2.3½	3.9¼	3.10¾	2.7½
Concord, Agrigentum	4.7	—	—	—	3.7¼	3.6¼	1.11
Apollo Epicurius, Bassæ	4.6	—	17.9	1.9	2.8	2.9¼	—
Juno Lucina, Agrigentum	4.6	—	—	—	4.1¾	3.4¼	—
Doric Portico, Athens	4.4	—	24.7	1.7	2.10	3.0	1.6½
Theseus, Athens	3.3	—	17.0	—	2.8	2.8½	—
Jupiter Panellenius, Ægina	3.2	—	15.9½	1.6	2.9	2.9	—
Diana Propylæa, Eleusis	2.7	—	—	1.4	2.1	2.0¼	1.6
Monument of Thrasyllus, Athens	2.4¾	—	18.5	1.1	1.9	1.1	0.11¾
Nemesis, Rhamnus	2.4	—	—	—	1.10½	1.10½	1.3½
Propylæum, Athens	—	—	—	2.3½	3.9	3.9¾	—
IONIC.							
Apollo Didymæus, Miletus	6.3	2.6	58.5½	2.2	3.5	3.11½	—
Minerva Polias, Priene	4.8	2.7¾	—	1.7	3.3¾	2.7	3.4
Bacchus, Teos	3.3	2.0	—	1.3	2.5	—	2.8
Minerva Polias, Athens	2.9½	1.0	22.0	1.11	2.1	2.2	—
Erectheus, do.	2.3	0.11¼	18.10¼	1.10	2.1	1.11¾	—
Propylæum, Priene	2.0	1.1¾	17.1	—	1.5	1.3	1.7¼
Ilissus	1.9	0.10¾	13.0	0.10	1.8	1.6	—
CORINTHIAN.							
Stoa or Portico, Athens	2.11	1.5¾	23.4	3.2	1.11	1.8	1.10
Tower of the Winds	1.7	—	—	—	1.0	0.9¾	—
Monument of Lysicrates	1.2	0.4½	9.8	1.7	0.11¾	0.10	0.11

The Greeks were the parents of that refined and elegant style of architecture, which the Romans have entirely adopted, and to which they have also made additions. Under the emperor Augustus, architecture was perhaps at its greatest height; but it degenerated under Tiber iusand Nero, though it was cultivated in some degree by the latter, more to satisfy his sensualities than from a sincere love for the art. In the time of the emperor Trajan, it was not entirely neglected, for it was in this reign that Apollodorus raised the famous Trajan column, and executed other considerable works. Adrian beautified several parts of the Roman empire, rebuilt Jerusalem, and erected a pillar in Egypt to the memory of Pompey. But architecture now rose no higher; it declined, became corrupted, and ultimately fell with the Western Empire. The decay of the arts, from the luxuriance of the people, caused this fall; and architecture remained in a state of degeneracy for nearly twelve centuries.

THE PRINCIPAL ANTIQUITIES OF ITALY, SPAIN, FRANCE, &c.

ITALY.

ROME

was founded, A. C. 753, by Romulus. It was anciently called Septicollis, from its being built upon seven hills. The Palatine mount was built upon only by Romulus; where he, Augustus, and the succeeding emperors, had a palace. The Capitoline mount, (which took its name from the Capitol being built there, or, as some assert, from a human head (caput) being discovered under the surface of the ground in digging,) comprised three temples, dedicated to Jupiter, Minerva, and Juno. Near these were the temples of Terminus, of Jupiter Feretrius, the cottage of Romulus, and also the

Asylum or Sanctuary. The ascent to the Capitol from the ancient Forum, was by one hundred steps. In the Forum was the Comitium, where the assemblies of the people were held; the Curia or Senate-house; the Columna Milliaris, from whence distances were reckoned by the viæ, or roads to different parts of the empire. Around the Forum, were situated Basilicæ, wherein were the courts of justice. Porticoes were also attached, which were adapted for the purposes of exercise, and for the transaction of business. In the City, were other Fora, erected under Julius Cæsar, Augustus, and Trajan: all of which were used principally for the purposes of markets. The Forum Trajani was the most splendid, and was ornamented by the spoils that emperor had taken in war. The Aventine Mount was added to the city by Ancus Marcius, it was the most extensive, and the one on which Remus took the omens. The Quirinal, the Viminal, and the Esquiline were added by Servius Tullius; and the Cœlian by Tullus: the Janiculum, so called from Janus having first built upon it; the Vatican and the Collis Hortulorum were afterwards added to the city.

THE TEMPLES IN ROME.

OF THE CORINTHIAN ORDER.

The Pantheon (now called the Rotunda, from its circular form) was a temple dedicated to all the Gods; and supposed to have been built by Marcus Agrippa.

The roof is an immense dome, finished in the interior with lacunaria: there is no aperture in the building for the admission of light but at the apex of the dome, from whence the seven exedræ or chapels contained in the building were illumined. The portico is octastyle, and on the frieze the following inscription is visible:

M. AGRIPPA, L. F. COS. TERTIUM, FECIT.

The temple of Jupiter Tonans, of which three columns only remain, was erected to Jove the Thunderer, by Augustus, in commemoration of his escape from lightning on his return from Spain, when a slave was killed by his side.

The temple of Janus, built and dedicated by Numa Pompilius to that deity, was only open in time of war.

The temple of Jupiter Stator, three columns of which only remain.

The prostyle hexastyle temple of Antoninus and Faustina, built by Marcus Aurelius.

The temple of Mars Ultor, built by Augustus. Few are the remains left of this temple.

The temple of Peace, which was begun by Claudius and finished by Vespasian. Judging from its ruins, it appears to have been one of the most magnificent in Rome. Its front presented five entrances: the interior was divided into three compartments longitudinally: eight columns supported the groined ceiling of the centre space, and the ceiling of those on either side was formed by semicircular arches, ornamented with lacunaria.

The circular peripteral temple of Vesta, supposed to have been built by Numa.

The basilica of Antoninus, or temple to Mars. Part of the flank, with eleven columns and one pilaster, are the only remains.

The temple of Bacchus, of a circular figure, with a double range of composite columns in the interior. The approach to this temple was by an enclosed court.

OF THE IONIC ORDER.

The hexastyle temple of Concord, in which the senate was convened by Cicero, when the conspiracy of Catiline was discovered.

The tetrastyle pseudoperipteral temple of Fortuna Virilis.

THEATRES, AMPHITHEATRES, &c.

There were several theatres in Rome. Among the principal may be named those of Pompey, Marcellus, and Balbus. The theatre of Marcellus was a large semicircle, consisting of two heights of orders, the Doric and Ionic.

The amphitheatres were first built of wood, and were temporary. Augustus caused the first stone amphitheatre to be erected. The principal and largest one, was that built by Vespasian and Titus, and, from the colossal statue of Nero which stood near it, was called the

Coliseum. It was an elliptical building of immense extent, and comprised four heights of orders; the first was Tuscan; upon this Ionic, terminating with two heights of Corinthian columns. The space allotted for the combats of the gladiators, was called the arena, which, as a security against the irruption of wild beasts, was surrounded with a canal, (euripus,) an iron railing, and a low wall. The podium projected over this wall, and was raised ten or fifteen feet above it; upon which sat the senators and ambassadors. There was also a seat for the emperor, called suggestum, elevated like a tribunal, and covered with a canopy, (cubiculum.) The equites sat in fourteen rows behind the senators: the seats for both were covered with cushions; those for the people (popularii) were of stone without covering, and were ranged behind; all the entrances to them were called vomitoria.

The Odeum. In this building actors and musicians privately exercised themselves before appearing on the stage.

The Circus Maximus was built by Tarquinius Priscus, and commonly appropriated to foot, horse, and chariot races. The building was of a compound figure, with parallel sides and semicircular ends, with rows of seats all round rising upon an inclined plane: at each extremity were several openings from which the horses started at a point called the carcer. In the middle of the circus, and nearly the whole of its length, was a low wall, called spina, at either end of which were three columns on one base, called metæ, and round these the horses and chariots turned, leaving (contrary to our manner of running) the spina and metæ always on their left hand. In the middle of the spina was an obelisk, brought from Egypt, and erected in the circus by Augustus. Near the first meta, whence the horses started, were seven other columns, called falæ, one of which was taken down for every circuit made by the chariots. The exercises called quinquertium (cursus, saltus, pugilatus, lucta, disci jactus) were performed in the circus; as also the venationes, or combats of animals with each other; those of gladiators with wild beasts, (bestiarii,) and representations of sea-fights (naumachiæ).

The Circi Flaminii, Antonini, and Aureliani, were also celebrated edifices.

The Romans had palæstræ and gymnasia much resembling those of the Greeks, which were chiefly in the Campus Martius, a plain along the Tiber, where the Roman youth performed their exercises; there were uncovered walks (xysti) attached to them.

The theatres of the Romans were of a semicircular form, with seats (cunei) in the interior, rising one above the other. The part for the spectators was called cavea, and the passages separating the different portions of the cunei were termed præcinctiones. The scena, or part for the actors, consisted of—

The postscenium, the space behind the stage.

The pulpitum, where was the declamation.

The proscenium, where the pantomimes were performed.

The orchestra, where were the dances.

TRIUMPHAL ARCHES AND PORTICOES.

OF THE CORINTHIAN ORDER.

The arch of Constantine consisted of one large centre and two smaller semicircular archways, with four columns on pedestals, decorated with sculpture in each front, supporting an attic ornamented with figures and bas-reliefs.

The portico of Septimius Severus: composed of four columns and two pilasters, surmounted by pediments on the two fronts.

OF THE COMPOSITE ORDER.

The arch of Titus was semicircular (and the soffit enriched with lacunaria,) with four semicolumns on pedestals in each front supporting an attic: the sides of the archway were ornamented with bas-reliefs, representing the triumph of Titus.

The arch of Septimius Severus, (adorned with bas-reliefs representing the triumph of Severus over the Parthians:) of three arches with four columns on sculptured pedestals in each front supporting an attic.

The arch of the Goldsmiths, erected in honor of the emperor Severus, his son, and the empress Julia. This, though called an arch, is composed of two pedestals ornamented with pilasters, surmounted and united by a horizontal entablature: the whole above the pedestal is elaborately worked with figures, trophies, and foliage.

TRIUMPHAL COLUMNS.

The most celebrated are those of Trajan and Antoninus Pius. Trajan's column of the Doric order is incrusted with marble, and on its summit was a colossus of Trajan; but this has since been removed, and the statue of St. Peter has been placed in its stead. The column of Antoninus is similar to Trajan's; but in workmanship is much inferior. The statue of Antoninus has been displaced by that of St. Paul. There was a rostrated column erected in honor of Duilius of white marble, and one in honor of Cæsar.

BATHS, TOMBS, &c.

The most celebrated baths were those of Agrippa, Caracalla, Nero, Vespasian, Titus, Dioclesian, Constantine, and Paulus Æmilius; which were very magnificent and luxurious, with suites of rooms of different degrees of warmth; in the last of which was the pool wherein they bathed, and which was called piscina. These baths contained also peristyle groves, saloons, and reading-rooms. The bathing began with hot, and ended with cold water.

The principal tombs were built of marble. The most celebrated were those of Augustus, Hadrian, Caius Cestius, Cecilia Metella, and Alexander Severus, which were generally placed near the public ways.

The ancient bridges in Rome were eight in number. The Pons Sublicius, built of wood; the Fabricius, of stone; the Cestius; the Senatorius; the Janiculi; the Triumphalis; the Ælius, the largest and most beautiful; and the Milvius. There were several other bridges out of the city, some of which were considerable. The victors at the games, and others who triumphed on their way to the Capitol, passed over the Pons Triumphalis.

The aqueducts were works of great celebrity, and conveyed water to Rome through rocks and mountains, a distance of sixty miles. The chief of these, were the Aqua Claudia, and the Aqua Appia. Some of these aqueducts consisted of long ranges of arches, placed in rows one above the other; the whole structure in some parts being more than one hundred feet high.

The cloaca maxima, or great sewer for draining the city, was begun by Tarquinius Priscus, and completed by Tarquinius Superbus. It was an immense arched drain, which ran under the principal streets of the city, and branched by smaller channels into all the surrounding lanes, and less frequented parts, and ultimately emptied itself into the Tiber.

The public paved ways were works of amazing labor and expence, called viæ; the principal of which were the Via Appia, called the Regina Viarum, extending from Rome to Capua, and from thence to Brundusium; the Via Flaminia, through Etruria and Umbria to Ariminum;

the Via Aurelia along the coast of Etruria. The viæ were divided into three parts: the central division was paved for pedestrians, and that on either side gravelled for carriages and horsemen: small upright stones were placed at certain distances to assist persons to mount on horseback; and higher stones, called milliaria, were occasionally added for the purpose of marking distances.

The private dwellings of the Romans generally consisted of (see plate 5.)

a Vestibulum.
b Atrium, great hall.
c Alæ atrii, wings of the hall.
d Cellæ familiaricæ.
e Atria.
f Tablinum, place of records.
g Cavædium.
h Exedra.
i Bibliotheca.
k Cyzicene Œcus.
l Horti, gardens.
m Pinacotheca.
n Embroidery-room.
o Impluvii peristylium.
p Vernal
q Summer triclinia.
r Winter
s Cella frigidaria, cold
t Calida piscina, tepid baths.
v Cella tepidaria, warm
w Cella caldaria, or Laconica, sudatories.
x Cubicula, bed-chambers.

The Roman villas were divided into three parts; Urbana, Rustica, and Fructuaria. The first contained chambers, baths, tennis-courts, terraces, and xysti. The second contained accommodations for the various servants and workmen, stables, &c. The third consisted of oil and wine-cellars, granaries, store-houses, and repositories for preserving fruits.

LAURENTINUM.

Here was, beautifully situated on the sea-coast, the winter villa of the younger Pliny: it was surrounded with gardens, and a gestatio or circus was added for the exercises of riding and driving. Pliny had also a magnificent summer villa in Tuscany.

TIBUR, NOW TIVOLI.

Here are the remains of a circular peripteral temple of Vesta, or the Tiburtine Sibyl: it consisted of eighteen Corinthian columns raised upon a podium; the capital is a peculiarly bold and elegant specimen of this order. Here were also the ruins of a villa built by Hadrian; and some remains still exist of the villa of Mæcenas. Near this place, it is believed, stood the villa and farm of Horace.

TUSCULUM.

Here was a villa of Cicero, called Tusculanum.

NARNIA.

Here are the remains of a magnificent aqueduct and bridge over the Nar, built by Augustus.

ANCONA.

On the coast of the Adriatic, was a large mole to screen ships in the harbour, built by the popes; near which stands a noble triumphal arch, with Corinthian columns, erected to Trajan for his improvements in the harbour: this arch consists of only one opening, and is built of white marble.

BAIÆ.

Here was the Pons Baianus, a bridge of boats, constructed by Caligula.

VERONA

presents the remains of a celebrated amphitheatre of an elliptical figure, consisting of three heights of arcades with pilasters.

PÆSTUM

is famous for the remains of an hypæthral hexastyle, a pseudodipteral enneastyle, and a hexastyle temple; all magnificent examples of the Grecian Doric order.

POMPEII,

which was destroyed by an eruption of Mount Vesuvius, and has been buried under its lava for several hundred years, is satisfactorily described by Pliny the Younger, in two letters written to Tacitus. Latterly some extensive excavations have been made, and a great portion of the city has been brought to light. It was surrounded by a wall, which was fortified with several towers, and had five gates: the principal entrance was approached from Naples through an archway, comprising one large, centre, and two smaller, side gates: it was undecorated, and of small dimensions. The street of the Tombs was immediately outside this gate, leading into the city, and contained the monuments of those only, who had held some honorable post in the state. Among the principal remains found within the gates of the city, is the Forum, surrounded by a Doric colonnade, to which were attached a basilica and portico: in the latter was a temple, dedicated to Venus. At the north end of the Forum, was the Senaculum or temple of Jupiter, with a Corinthian hexastyle portico; and on each side of the temple was a triumphal arch. There were two adjoining theatres, the smaller of which was covered: the approach to them from the forum, was by an octastyle Ionic propylæa, (the volutes of the capitals of the columns of which were all placed angularly:) this led to a building called the Greek Temple. In front of the larger theatre, was an extensive portico surrounded by columns; and behind the smaller theatre, are the remains of a tetrastyle Corinthian temple dedicated to Isis. In another part of the city, among other remains, are those of a large amphitheatre, in which games, shows of gladiators, and other public entertainments were exhibited. There were several paintings found in the city; and the art (which is now quite lost) of painting al fresco on the walls of their edifices, in imitation of figures, landscapes, &c. had arrived at great perfection.

HERCULANEUM.

This city, like that of Pompeii, was, by an overflow of lava from Mount Vesuvius, completely destroyed. No important remains of extensive buildings, except those of a theatre, have yet been discovered; but various statues exquisitely sculptured, tripods, vases, and candelabra, mosaic pavement, and frescoes, have been found in excavating.

A Table showing the general Dimensions of the Orders employed in some of the principal Temples, &c.

	Lower Diameter.	Heights.					
		Base	Shaft	Capital	Architrave	Frieze	Cornice
IONIC.							
Temple of Fortuna Virilis, at Rome . . .	3.2	1.7	24.3	1.2	1.8¼	2.0	2.11½
CORINTHIAN.							
Pantheon, at Rome . .	4.11	2.5	38.0	5.3½	3.5½	3.2½	4.3
Temple of Jupiter Stator, do.	4.10	2.7½	40.4	5.3¼	3.5	3.3½	5.11½
Temple of Vesta, do.	3.2¼	1.8½	29.4	4.2			
Arch of Constantine, do.	2.11	1.9	23.0	3.1¼	2.6	1.8½	2.10¼
Temple of Vesta, at Tivoli .	2.5	0.9½	20.4	2.5	1.3	1.7	1.5
COMPOSITE.							
Arch of S. Severus, at Rome	2.11	1.7½	22.11½	3.3	2.1	1.2½	3.3½
Arch of Titus, do. .	2.0	1.1½	16.10	2.8¼	1.7	1.7¼	2.1½

IN SPAIN.

SEGOVIA.

Near the source of the Tagus, is a noble aqueduct, built of a bluish granite: it is undecided whether to ascribe it as the work of Trajan, or Lucinius Larius, a prætor under Vespasian; but from its architecture being different from that used by the Romans, it is supposed by many to be of much older date: it is above one hundred feet high, and extends three miles.

TARRAGONA.

Here the emperor Augustus had a palace; the fragments now remaining of it, prove its ancient grandeur and extent. There was also an amphitheatre, and a majestic, elegant and extensive aqueduct. The Romans must have built considerably in Catalonia, from the immense assemblage of ruins discovered there.

FRANCE.

PARIS.

Here are the remains of an edifice, supposed to have formed the baths connected with the palace of the emperor Julian.

NISMES.

Here was an aqueduct, considered one of the most splendid monuments of the Romans; it consisted of three rows of arches, the stones of which were of an immense size; the whole height from the water was nearly two hundred feet.

Over the river Allier, near the city of Brioude, in Auvergne, is a single-arched bridge: the abutments stand on two rocks at a distance of above one hundred and ninety feet.

The Pons Trajani, across the Danube, was famous for its size and magnificence: upon it were inscribed the words:

> "Providentia Augusti vere Pontificis, virtus Romana
> quid non domet? Sub jugo ecce rapidus Danubius."

The Romans adopted two methods in erecting walls.

The Reticulatum, when the stones were laid diagonally; which was the most beautiful, but the slightest, from a deficiency in the bond.

The Incertum, which was the strongest, being course over course. These walls were built of the smallest-sized stones. The Romans frequently cased their walls with marble.

THE ORDERS OF ARCHITECTURE.

There are five orders of ancient architecture, viz. The Tuscan, Doric, Ionic, Corinthian, and Composite. Three of these were invented and used by the Greeks, viz. the Doric, Ionic, and Corinthian. The Romans added the Tuscan, and Composite; and employed the whole five. To discuss the invention of these orders, which is so much mixed up in fable, would exceed the intention of this small volume: we shall, therefore, at once particularize them, and describe the immediate uses of their component parts.

To understand what is meant by an "order of architecture," it is necessary to know, that it is formed of two principal members, called a column, and an entablature.

The column is divided into three principal parts—the base, the shaft, and the capital.

The entablature is also divided into three portions—the architrave, the frieze, and the cornice; and these are divided into smaller members, called mouldings, which have certain situations adapted to their reception; the regular forms of which are eight. (See plate 6.)

1. Fillet, or annulet (annulus), used for the purpose of separating the others, and in most situations.

2. Astragal, (αστραγαλος,)	used to bind the parts where they are applied.
3. Torus, (τορος,)	
4. Cyma-reversa, or ogee,	generally placed in situations above the level of the eye, as supports to other mouldings.
5. Ovolo,	

6. Scotia, (σκοτια,) placed below the level of the eye, and used for separating.
7. Cyma-recta, (κυμα,) } used as coverings.
8. Cavetto, }

These mouldings may be either plain or ornamented.

TUSCAN ORDER. (See plate 6.)

The base includes the plinth, torus, and fillet.

The shaft is attached to the base by a hollow, called apophyge, (αποφυγη). The upper fillet and astragal form part of the shaft. The curve of union with these mouldings and the shaft, is called apothesis, (αποθεσις.)

The shaft is never fluted.

The capital consists of the necking, the fillet, ovolo, and the abacus, crowned with a fillet.

The architrave has a tenia, and a fascia: the fillet which crowns the architrave, is called the tenia; and the plain face under it, the fascia.

The frieze is perfectly plain.

The cornice includes all the mouldings above the frieze, and is divided into three principal parts: the cymatium, which is the upper part, composed of the fillet and the cyma-recta; the corona or larmier, which is the flat face, and fillet, crowned by the cymatium; and the bed mouldings, comprising the ovolo, fillet, and cyma-reversa immediately above the frieze. The under part of the corona, is called the soffit or plafond.

This order is used where great strength is required, and is never ornamented. The column is seven diameters high, including the capital and base; and the entablature one and three quarters high; which, being divided into seven equal parts, two parts will be the height of the architrave, two the frieze, and three the cornice.

GRECIAN DORIC ORDER. (See plate 7.)

This order is employed without a base almost universally.

The shaft has mostly twenty flutings; but is sometimes used plain, and sometimes fluted at the top and bottom only. There is a channel or sinking under the necking, (hypotrachelion.)

The capital includes the hypotrachelion, annulet, echinus, (εχινος,) and the abacus, (αβαξ.)

The architrave has a tenia: the fillets under the tenia are the regulæ: and the little conic drops under the regulæ, are called guttæ; the plain face under the regulæ and guttæ, immediately upon the column, is the fascia.

The frieze includes the whole space from the capital of the triglyphs, (τριαγλυφις,) to the upper side of the tenia; the plain spaces between each triglyph, (the indented ornaments placed at the extreme angle of the frieze and over the centre of the columns,) are the metopes, (μετα ωψ,) which are parallelograms.

The cornice comprehends the cymatium, corona, mutules, and guttæ; the mutules are bands from which the guttæ are suspended: lions' heads are often carved on the cyma recta, as conduits for water.

There is no fixed proportion for this order: the height of the column varies from five to eight diameters.

ROMAN DORIC ORDER. (See plate 7.)

This order has a base, which includes the plinth, torus, and astragal. The fillet in this and the remaining orders, belongs to the shaft, which is sometimes used plain, and sometimes indented with twenty-four flutings.

The necking of the capital is often adorned with roses and husks.

The architrave has a fascia with a tenia.

The frieze is enriched with triglyphs, the centre of which must be over the centre of the columns, the metopes must be square, and may be ornamented with ox sculls, pateræ, &c.

The cornice includes the cymatium, corona, the capitals of the triglyphs, and a flat band with mutules, which are plain and placed over each triglyph.

The height of the column is eight diameters, including the capital and base: the entablature is two diameters, which, if divided into eight equal parts, two are given to the architrave, three to the frieze, and three to the cornice.

GRECIAN AND ROMAN IONIC ORDERS.

(See plate 8.)

In these orders, bases are always used.

The shafts are generally indented with twenty-four flutings with fillets between them.

The characteristic feature of these orders, is the capital, which has four spiral projections, called volutes, placed flat on the front and back of the column, supported by an enriched ovolo, leaving the two opposite sides to form what is called a balustre: the projecting spiral fillet is called the hem; the centre of the spiral, the cathetus; and the sunk part, the channel. The Greeks frequently placed an angular volute on the front exterior angle, showing one flat and one angular volute to each exterior face, and a balustre to each interior. The Romans often placed each of the volutes angularly, with the sides of the abacus arcs of circles.

The architraves consist of fasciæ and mouldings, either plain or enriched.

The frieze is a plain surface, but is sometimes sculptured.

The cornices were often much enriched, and in the bed mouldings are dentils, which are small flat surfaces, separated by a narrow space on a dentil band. The space or interval between the dentils should be two-thirds their width.

The height of the column is nine diameters; the entablature is one quarter the height of the column, which if divided into ten equal parts, three will be the height of the architrave, three the frieze, and four the cornice.

GRECIAN AND ROMAN CORINTHIAN.
(See plate 9.)

These orders are always employed with bases.

The shafts are fluted as the Ionic.

The capitals consist of two annular rows of eight leaves, attached to the bell or campana, with angular volutes springing from the caulicoli, supported by leaves on each side: in the centre, between the angular volutes, are two smaller spirals, which also spring from the caulicoli, called helices or urillæ. The sides of the abacus are concave, with the exterior angles, called the horns, taken off, and are often much ornamented.

The architrave is divided into three unequal bands, or fasciæ; the lower is called the first, the middle the second, and the upper one the third fascia.

The frieze is often sculptured with figures and foliage.

The cornices are enriched and have dentils; the corona is supported by carved modillions, which have an ornamented scroll on each side, a balustre in the front, and an enriched leaf on the under face.

The column is ten diameters high, and the entablature one fifth the height of the column, which being divided into ten equal parts, three are given to the architrave, three to the frieze, and four to the cornice.

COMPOSITE ORDER. (See plate 9.)

This order has a base and shaft, as the Corinthian or Ionic, from which it is composed.

The capital consists of two annular rows of leaves, with four large angular volutes springing from an enriched ovolo, and an abacus, as in the angular Roman Ionic capital.

The architrave, frieze, and cornice, are similar to those of the Corinthian order; except that the modillions or blocks in the cornice are flat on the front and side faces; but in many examples they are carved with foliage.

PEDESTALS.

Pedestals are not legitimately connected with the orders; but since they have been used, it is perhaps necessary to say, that they are divided into three parts; the base, the die, and the cornice. The pedestal is generally about one third the height of the column, and is divided into eight parts; two of which are given to the base, five to the die, and one to the cornice.

ANTÆ AND PILASTERS.

The Greeks employed antæ (*παραστάδες*) at the exterior angles of their buildings and behind columns: they were the width of the middle diameter of the columns; but projected very little from the wall, and were never fluted. The bases and capitals differed from those of the columns, and were always composed of horizontal mouldings.

The Romans substituted pilasters for these, which had a considerable projection from the wall: they diminished, were fluted, and had similar bases and capitals as the columns which accompanied them.

PERSIANS, CARYATIDES, &c.

Entablatures were sometimes supported by male figures, called Persians, Atlantes, or Telamones; by female figures, Caryatides; or by busts placed upon a trunk, called termini: the use of these figures was of an ancient date, having been employed by the Egyptians and Indians.

In all the orders, the shafts of the columns are either regularly diminished from the base about one sixth of their inferior diameter, or form a curved profile, which the Greeks called entasis (εντασις); but sometimes they are continued parallel one third their height, and then diminished.

The flutings of the Ionic, Corinthian, and Composite orders, are often filled about one third of their height with a moulding, which is called cabling.

The metopes in the Doric frieze, and the friezes of the Ionic, Corinthian, and Composite orders, are often ornamented with sculptured figures and foliage; and when the frieze is swelled, that is, when the profile is a curved line, it is called a pulvinated frieze.

After all the hypotheses which have been formed, and the lengthened disquisitions made by so many able writers, as to the country to which to ascribe the invention of the Gothic, or more commonly the pointed style of architecture, no decided conclusion has yet been attained. The invention has been attributed by some to the Goths, the Saracens, and the Lombards; while others suppose it to have originated in Spain, in France, in Italy, in Germany, and in England. Whatever country, however, may be assigned as its birth-place, it doubtlessly was produced by the gradual development and progressive improvement of the architecture of several generations; and it is certainly a difficulty which will perhaps never now be overcome, to fix an authentic era and country when, and where, the pointed arch was first introduced or invented; for it was almost contemporary in the buildings of nearly every portion of Europe; and which, if known, would not perhaps be productive in the slightest degree of any beneficial effects: we have the style, and we appreciate its beauties. From what, however, the Author has been able to discover, the following chronological classification of the different styles of architecture, which appeared in Europe after the fall of the Roman Empire, seems not unreasonable.

The incursions of the Goths and Vándals in the fifth century, destroyed most of the magnificent monuments of antiquity: still the ancient architecture was not materially altered by these barbarians; but only underwent certain modifications, which produced an excessively heavy, course, and clumsy kind of architecture; which modifications have (perhaps erroneously) been said to give rise to another style of architecture, invented by the Goths, a race of rude conquerors, without any taste or feeling for the sciences: but the most probable fact is, that the conquered were left almost entirely alone to the practice and study of the arts. Yet, in these rude and degenerate ages, the relish for fine proportions and just designing was lost; and architecture became at that time no more than a mean servile imitation of past grandeur. The chief characteristics of this style, which is commonly termed Saxon, were very thick walls without buttresses, semicircular arches, supported by massive columns with rather a regular capital and base: this style was modified and continued in use by the Normans, till about the eleventh century, when a style followed generally called the Early English, of a character more refined, scientific, and regular, than the styles preceding it, and carried to greater delicacy. Then, about the twelfth century, appeared in England the pointed arch style; and though not immediately adopted, yet in the reign of Henry III. it became generally used: the characteristics of this were, the pointed arches formed by the segments of two intersecting circles supported by small clustered columns, lightness and richness of ornament, lofty spires and pinnacles, numerous buttresses, profusion of ornamented niches, large and ramified windows and roofs. This style continued till nearly the conclusion of the thirteenth century: from the thirteenth to the middle of the fifteenth century, the same description of style flourished, marked by the due proportion and graceful form of its arch, its clustered columns formed out of one and the same stone, profusion of elegant tracery to its windows and groining, its pediments and pinnacles. Then, at the commencement of the sixteenth century, was a style characterised by its perpendicular tracery to the windows and over the whole building, the flatness of the point of its arch, its numerous large descending windows, its pendants, elaborate ornaments, its fan-work and devices on the ceilings: this style now declined, and its depression was complete about the middle of the sixteenth century; fashion having in the preceding century given patronage to Italian architecture; but which has since been superseded by the classical and bewitching architecture of Greece.

Ancient ecclesiastical edifices, when built complete, were generally in the form of either the Greek or Roman cross on the plan, the former of which has all its branches of the same length; while the Roman or Latin cross has one branch much longer than the three others. These edifices generally finished above the roof with towers, turrets, spires, &c.; and contained internally, the nave, aisles, choir, transepts, lady-chapel; and under them, the crypt. There were also attached to these buildings, chapels, chapter-houses, cloisters, porches, &c.: for which words, see the following glossary of

GOTHIC TERMS.

Abbey.—A monastery of religious persons, possessing greater privileges than other houses.

Aisles.—The spaces on each side of the nave outward of the piers.

Ambones.—The pulpits.

Arch buttress. Flying buttress.—A pier rising a short distance from the external wall of a building, and butting in an arch-like form against the aisle. Also, a pier attached to the aisle and springing above the roof against the clere-story.

Arches—are round, pointed and mixed. (See plate 10.) A semicircular arch has its centre parallel with its springing. (Fig. 1.)

A segmental arch has its centre below the springing. (Fig. 2.)

A horse-shoe arch has its centre above the springing. (Fig. 6.)

Pointed arches are either equilateral, obtuse-angled, or acute-angled: the equilateral pointed arch (fig. 3.) is described from two centres, and formed about an equilateral triangle, the centres being at each extremity of the base: the obtuse-angled arch (fig. 4.) has the centres within the extreme points of the obtuse angle about which it is described: the acute-angled arch (fig. 5.) has the centres without the extreme points of the base of the acute angle about which it is described.

Mixed arches. The Tudor, and ogee, or contrasted arches: the first of which (fig. 8.) is described from four centres, two in or near the springing, and two much below it; the ogee arch (fig. 8.) from four centres, two in or near the springing, and two above it, and reversed.

Baptistery.—The place where the ceremony of baptism is performed.

Bartizan.—A balcony or flat over the roof of any edifice within the parapet.

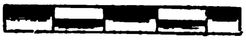
Battlement.—The crowning to walls, which is indented at the summit, and sometimes perforated.

Bay-window.—Any projecting window, whether circular, elliptical, or polygonal.

Belfry.—A tower containing bells.

Bench-table.—A stone seat or bench against the walls or round the pillars of a church.

Billetted mouldings, or Billets.—Cylindrical mouldings divided into short lengths.



Boltel.—The shafts of a clustered column.

Boss.—A round projection, variously carved at the junction of the ribs in a groined roof.

Branches.—The ribs of a vault were anciently called branches.

Brasses.—Sepulchral engravings on brass plates let into the pavement.

Broach.—An old term for a spire.

Buttress.—The projection built between windows, and at the corners of buildings, for greater strength.

Canopy.—An ornamental roof over niches, doors, &c. generally of a curved figure.

Carol.—A closet or small pew in a cloister.

Casement.—A light formed of slender frame-work within the mullions of a window.

Cathedral.—The principal church of a diocese.

Catherine-wheel window.—Any circular window, a ramified circular head of a window with radiating tracery.

Chapels.—Buildings for purposes of prayer, frequently added at all parts of a cathedral.

Chapter-house.—A building for the assembly of the clergy, often multangular.

Chapiter.—The capital of a column or pillar.

Chantry.—A small chapel on the side of a church.

Cheveron.—See Zig-zag.

Choir.—Generally the space eastward of the cross, and mostly enclosed by a screen.

Cinquefoils.—See Tracery.

Clere-story.—The upper story of a church, tower, &c.

Clere-storial windows.—The windows in the upper story of a church, tower, &c.

Cloisters.—Covered communications to different parts of the cathedral, generally a quadrangle.

Closet.—Any private chamber or room.

Compass-window.—An oriel or bay window.

Consistory.—A place where the cardinals assembled.

Corbel.—Any projection from a wall to support an arch or any other weight. It is often ornamented.

Corbel-table.—A projecting cornice or parapet supported by corbels.

Corbie-steps.—The gradations upon the sloping sides of a gable.

Crenelle.—The space between the merlons of a battlement.

Crenellated.—Embattled; an indented battlement.

Crest tiles.—Ornamental ridge tiles.

Crocket.—An ornament to pinnacles, canopies, &c. representing small bunches of foliage.

Crypt.—A vaulted chamber or chapel under the body of the church.

Cusps.—See Tracery.

Day or Bay.—One of the lights of a mullioned window.

Deanery.—A house occupied by a dean.

Dern.—A door-post or threshold.

Diaper.—Carved, painted or gilded flowers, or coats of arms.

Embrasure.—The same as crenelle; the splayed opening in a wall.

Entail.—Ornamented carving of the finest workmanship.

Enter-sole.—A small story between the floors.

Feathering.—See Tracery.

Feretory.—Properly a bier to carry a corpse; but applied to a shrine.

Finial.—The large bunch of foliage surmounting a pinnacle or canopy: sometimes applied to the pinnacle.

Font.—The ornamental stone basin holding the baptismal water.

Fret-work.—Very minute kind of carving, as of leaves, fruit, &c.

Gable.—The end wall of a building, finishing in a pyramidical form.

Gablet.—The little gable ornamenting tabernacles, screens, &c.

Galilee.—A porch where the ecclesiastics and others were assembled before proceeding on processions.

Garland.—A band of decorative work—of flowers, fruit, &c.

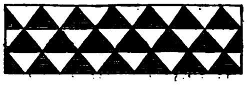
Gargle.—A water-spout representing the head of a serpent, or other animal.

Gradatory.—Any ascent from one place to another by steps.

Groin.—The intersection of two or more vaults crossing each other: the diagonal lines thus formed constitute the groin.

Ground, or Earth table.—The course of stone in the foundation of a building level with the earth.

Hatched moulding.—Carved ornaments of a triangular form.



Hood-mould or Label.—Outer mouldings crowning door or window heads, either square or carved with returned ends.

Hovel.—Canopies, under which were statues, are called hovels.

Image.—The common name for a statue.

Imagery.—Representation of statues.

Jube.—A gallery, in front of which was attached a pulpit, generally over the entrance into the choir.

Knob.—The boss or rose in the crowning of a groin.

Label.—See Hood-moulding.

Lady-chapel.—Generally the space behind the choir at the extreme end of the building.

Lantern.—A short tower or turret, perforated with windows; also the opening into a tower above the roof.

Lavatory, Laver.—A stone basin, anciently attached to every altar, and used in washing the priests' hands at mass.

Lectern.—A desk, generally of brass, for holding a large book.

Loft.—Any room or gallery over another room or apartment.

Loop-hole.—A narrow opening for the admission of light.

Machicolations.—The intervals in the soffits of projecting battlements over entrance gateways and doors, for the purpose of assailing intruders, are called machicolations.

Merlon.—The solid part of an embattled parapet dividing the crenelles or spaces.

Misereres.—Stools upon which the Monks half-supported themselves during any lengthened portion of the service, and were so contrived, that if the individual thus resting became supine from sleep, they fell down, and the person was thrown forward upon the ground.

Mixed Arches.—See Arches.

Monument.—A tomb raised to the memory of the deceased.

Mullions.—The vertical frame-work by which windows are divided into lights.

Munnions.—Same as mullion.

Muniment room.—A strong room in which the seal, evidences and charters of the buildings were deposited for safety.

Nave.—The space westward of the cross.

Nebule.—A projecting moulding, terminating on either side in an undulating line.

Nerves.—The mouldings of the groined ribs of vaults.

Nunnery.—Same as triforium: a residence for nuns.

Oratories.—Private chapels for prayer only.

Orb.—Same as boss.

Ogive.—The branch of a vault, passing diagonally, forming a cross with the other ribs.

Oriel.—Same as bay window.

Panel.—A space enclosed with mouldings, &c.

Parapet.—The straight crowning to the top of walls, rising above the roof: when divided into merlons, it is called a battlement.

Parvis.—Same as porch.

Pendent, or Pendant.—Ornaments hanging down from the inside of roofs.

Pend.—A vaulted roof, but not groined.

Perches.—Corbels or brackets within churches, as stands for small images or candles.

Pillar.—Any slender column, whether clustered or otherwise.

Pinnacle.—An ornamented spire, generally four-sided.

Pointed Arches.—See Arches.

Pomel.—A knob or boss.

Porches.—Small covered buildings forming entrances into cathedrals.

Presbytery.—A part kept for the use of the clergy, at the eastern end of cathedrals.

Quatrefoil.—See Tracery.

Reredos.—A partition or screen.

Respond.—A pilaster, or half column attached to a wall, corresponding to one opposite to it.

Retable.—An altar-piece.

Rood-loft.—A gallery over the screen at the entrance into the choir.

Rood-tower.—A tower built over the intersection of the nave and transept.

Rose-window.—A circular ramified window.

Screen.—A partition, the enclosure at the west part of the choir.

Scutcheon.—A shield of arms.

Set-offs.—The slopes which divide the buttresses horizontally into stages.

Severy.—A bay of groining.

Shaft.—The perpendicular part of a clustered column, a pinnacle, a boltel.

Shingle.—A wooden tile.

Shrine.—A case containing the remains of saints, generally with a gable roof.

Sill.—The projecting stone under a door or window.

Slyp.—A narrow pass between two buildings.

Souse.—A corbel.

Spandril.—The space included between the arch and the square formed on the outside, of a triangular form.

Spire.—A large pinnacle crowning a tower or turret.

Stage.—A story or floor.

Stall.—A seat for a single ecclesiastic in the choir or chancel.

Stancheon.—The perpendicular bar which divides the window into bays or lights.

Stoup.—A niche which held the basin containing the holy water—a pedestal or small pillar.

Steeple.—Almost any building which rises above the roof.

Tabernacle.—A stall, or niche, with a canopy above it, an arched roof over a tomb, &c.

Tabernacle-work.—Minute open work, ornamenting the stalls and other parts.

Tablets or Tables.—Small projecting strings, generally in a horizontal position.

Throne.—The bishop's seat.

Tower.—Any square-topped building rising above the roof: its figure may be either square, round or multangular, and is often crowned with a spire.

Transom.—The horizontal bar which divides the window into bays or lights, a moulded lintel.

Tracery.—The carved ornaments decorating the divisions at the heads of windows. It is called flowing tracery when the lines spread out in the resemblance of leaves, &c.: and perpendicular tracery, when the mullions are continued in straight lines. Tracery is ornamented with small arches and points; these points are called featherings; and the arches, cusps; and, according to the connecting number, are called trefoils, quatrefoils, cinquefoils.

Transept.—The space running north and south of the choir, called also the cross.

Traverse.—A gallery, loft, or vaulting, crossing some part of a church.

Trefoil.—See tracery.

Triforium.—The gallery under the roof of the aisles, and below the clere-story.

Trellice.—A screen of open metal or wood work.

Turnpike.—Stairs winding round a centre, a spiral staircase.

Turret.—A very high tower, and often containing a staircase.

Umbilical pillars.—Those belonging to the nave.

Undercroft.—The crypt or vault under a church.

Vault.—An arched roof, the under story of a building.

Vice.—Same as turnpike.

Weepers.—Small statues representing Grief, placed at a tomb.

Zig-zag.—A modern name for an ornament used in early edifices, called cheveron or fret-work.

A DESCRIPTIVE HISTORICAL SKETCH OF SOME OF THE PRINCIPAL CATHEDRALS.

ROCHESTER CATHEDRAL.

THE Cathedral Church of Rochester was founded by Ethelbert in the year 604; and shortly after the Conquest it was in a state of ruin from having been so long neglected. Bishop Gundulph took the most active and zealous part in rebuilding the church, which is of the form of a double cross, and shows examples of the architecture of four eras: it consists of a nave and aisles, two transepts, a choir, a low tower, and a spire rising at the intersection of the nave and west transept. The works of this bishop are still seen in the nave and west front, and also the north bell-tower, which bears his name. The edifice was not, however, entirely finished till some years after his death, which event occurred about the year 1108: and it was not dedicated till 1130. The monks Richard de Eastgate, and Thomas de Mepeham, built the north side of the west transept after the fire in 1179, which extended eastward over the cathedral from the nave. Richard de Waledene, another monk, built the south side, about the commencement of the thirteenth century; and from the dissensions which prevailed at this time, the work of reparation proceeded but slowly: the new choir was not completed till 1227; and the whole was not finally finished and dedicated till the year 1240. Bishop Hamo de Hethe in 1326 made additions to the church, and heightened the great tower. The principal entrance to the west front is under an elegantly raised semicircular arch, which, with a variety of mouldings forming the archivolt, is supported by three entire columns, and a half-column on each side: the capitals are enriched with foliage and the heads of birds: the mouldings are all decorated, and many statues are carved on the transom and over the doorway: graduated buttresses support the end of the west transept. The massive Norman column in the nave supports semicircular arches, with zig-zag mouldings: the columns are all dissimilar in the first range on each side, but in the others they correspond; over the arches supported by these columns, is another range of arches similarly ornamented: on the face of the wall is a variety of ornaments, such as net-works with central crosses, trefoils, quatrefoils, &c.: above are two tiers of windows with flat pointed arches, each divided into three lights: the innermost arches of the nave on each side are pointed, rising from clustered columns. The west transept is in the pointed style of architecture: in the north end is a triforium, with pointed windows behind, each of them having a screen in front: the south end has pointed windows behind screens; but the style of architecture is much lighter. The architecture of the choir is uniform, and consists of two stories of pointed arches: the lower ones are supported by slender columns, some consisting of single lights, while some are divided by mullions and have ramified heads. The entrance door and all the windows of the crypt have pointed arches.

CANTERBURY CATHEDRAL.

This magnificent and extensive cathedral was founded by Augustine in the reign of King Ethelbert; the original church having been destroyed by fire, Archbishop Lanfranc, upon his advancement to the chair in 1070, rebuilt it from the foundations, in the form of a double cross, circular at the east end: it consists of a nave and aisles, two transepts, a choir, two towers at the west end, and another at the intersection of the nave and west transept. About the commencement of the twelfth century, the choir was enlarged and considerably improved. In 1130, the cathedral was damaged by fire, but was quickly repaired, and again dedicated. The choir was afterwards destroyed by fire, and was not entirely finished till 1189, when it was heightened, enlarged, and built in a more ornamental style: the chapel of the Holy Trinity was completed at the same time, and under it an elegant crypt. Adjoining this chapel eastward, is another chapel, called Becket's Crown. About the year 1376, the west transept was altered in the style of architecture then in use; and the whole of the nave rebuilt, excepting the west front. In the middle of the fifteenth century, the beautiful chapel of the Virgin Mary was built: the pointed style of its architecture is of unparalleled elegance. About which time the great tower in the centre of the cathedral was completed. The west front consists of a recessed doorway in the pointed style, over which is a large and elegant window, filled with stained glass. On each side is a tower; that on the north-west is of Norman architecture; that on the south is of later date, and is embattled and ornamented with niches, supported by graduated buttresses, and finished by pinnacles. In the south side the architecture is diversified: the windows are large, with pointed arches, divided into three lights by mullions and transoms; and the buttresses have ornamented niches terminating in pinnacles. The great tower is a chaste, and elegant specimen of pointed architecture; it rises a considerable height above the roof, and displays on each face two ranges of double pointed arches, ornamented with quatrefoils, &c.: the octangular columns above the battlements, which are elegantly pierced, finish in high clustered pinnacles; and a smaller column runs up between them, terminating in a pinnacle. The nave has a light and graceful appearance: the windows have large pointed arches: the columns, upon which the arches of the centre tower is sustained, are of large dimensions: the vaulting springs from corbels, and is ornamented with beautiful fan-tracery, and rich pendants. The west transept is in the same style of architecture as the nave: the vaulting of the roof is richly decorated with tracery and fan-work: the stone screen on the east side is ornamented with four divisions of arcades; and the arches above the doorway are pierced and adorned with finials.

The choir is extensive, the roof of which is supported by pointed arches on slender columns, with very regular capitals highly carved. The side walls of the choir and parts of the east transept are of Norman architecture: the columns are short, and support low semicircular arches with heavy capitals: in the north end are ranges of small pointed arches with large capitals. The groining of the roof is decorated with zig-zag mouldings. The western part of the crypt is of Norman architecture: the short thick columns supporting it have fantastically carved capitals.

GLOUCESTER CATHEDRAL.

About the middle of the tenth century the Abbey Church, which was afterwards converted into the Cathedral, was rebuilt by Aldred, Bishop of Worcester. The lower part of the present nave and crypt are supposed to be a portion of the original church, and are interesting specimens of Norman architecture: the rows of semicircular arches rest on immensely thick, short columns, which support groins of ponderous solidity. The roof was not finished till the middle of the twelfth century; and is supported by twenty-eight columns. In the west end of the nave, on each side, are massive columns, supporting arches carved with mouldings, with ranges of sculptured heads, which serve as brackets to short clustered pillars; over which are other clustered pillars, with capitals equally well sculptured with foliage and ornaments: the ribs of the vault commence from these, and are covered with intersecting ribs and carved key-stones: short thick columns, bounded by others, with zig-zag arches, divide the gallery windows. The north and south aisles have pointed windows, filleted vaults, and rich ramifications in the arches: these were commenced about the thirteenth century. The choir and north transept were begun about the same time, but the former was not completed till the middle of the fourteenth century. The choir is approached at the termination of the nave: the vaulting of the transept is supported by arches, intersected by a flying arch at the springing, with open spandrils: the clustered semi-columns which divide the pointed arcades, reach from the base to the roof: the great east window, which extends the whole end of the choir, is divided into three mullions, with elliptical terminations. The whole interior of the choir is richly ornamented with trellis-work and rosettes, and has an airy, and light appearance. The great cloisters, which were commenced about the middle, and completed at the end of the thirteenth century, are beautifully elaborate; the windows are divided into mullions, and ornamented with tracery in great variety: rich clustered columns support enriched arches, which form the arches of the windows. In a continuation of the choir is the chapel of Our Lady, completed at the end of the fourteenth century. One large pointed arch forms the roof of this chapel: the sides of it are perforated by the arches of the windows: the whole vault is intersected with ribs, forming a number of angles, lozenges, &c., which are ornamented with a profusion of scrolls, rosettes, flowers, and foliage. An elegant screen forms the entrance to this chapel, which is punctured into cinquefoiled divisions, ornamented with quatrefoils: the west end is elaborately worked with ovals, filled with foliage, shields, and niches, and consists of one grand arch. The ceilings of the side chapels are much decorated, and contain each twelve circles, with centre roses; each interval is filled with tracery, and nets of enriched panels cover the ascending arches. Five clustered columns form the length of the chapel behind the screen: the ornaments in this part are delicately sculptured. There are three windows on each side, with numerous divisions. On the east side are four beautifully fluted buttresses, with enriched foliage, which support three-sided canopies with trefoil arches. The great centre tower, which was commenced about the middle of the fourteenth, and completed shortly after the beginning of the fifteenth century, forms an object of exquisite proportion: it is divided into two stages, each having eight windows, ornamented and sculptured; and its summit has four elegant pinnacles, and numerous perforated arches terminating with foliated finials: the angle buttresses are much ornamented; and the whole is enriched with pinnacles, arches, canopies, statues, and worked battlements. This Cathedral affords examples of Saxon, Norman, and Pointed architecture.

YORK MINSTER.

The foundation of the first cathedral at York was laid by King Edwin, upon his conversion to Christianity; but he was killed in battle before its completion; and though finished by his successor, it was soon afterwards destroyed. In 670 it was repaired, and rendered fit for divine worship. About the year 1070 a great portion of the city and the Cathedral were destroyed by fire: it was, however, in the following year rebuilt; when, in 1137, it was again, with a part of the city, considerably reduced by fire; but in 1171 its building was recommenced. The exterior appearance of this Cathedral is majestic and magnificent; and boasts of simplicity and boldness, with good design and harmony of composition: it has three towers, two of which form the principal feature of the west front. The fine crypt under part of the choir is the only remains of Norman architecture. The south transept was built about 1228; and consists of elegant clustered columns, with capitals of well-executed foliage, supporting acutely pointed arches, with tracery on the vaulting of the roof, and pointed-arch descending windows. The north transept was built about 1260, and is characteristic of the architecture of that age. The nave was not completed till the year 1330, and has an effect of elegance from the simplicity of its composition: the vaulting of the roof springs from slender pillars, (which rise from the ground,) attached to the columns which support the arches of the side aisle. The magnificent large west window is ornamented with most elegant tracery: the upper windows display also rich tracery. The west front and two western towers were also built at this time. The choir was rebuilt in 1361, on the south side of which were massy columns, decorated with figures, finishing with rich pinnacles; and the windows were ornamented with elegant tracery. The architecture of the choir was of a richer kind than that of the nave, and exhibited more tracery on the roof; and a greater profusion of ornament ran through every part: the roof and walls have very lately been much destroyed by fire; but the work of reparation has commenced, and when completed, the building will resemble as near as possible its original character. The great east window is the most splendid of its kind, and displays a proportionate quantity of beautiful tracery. The lantern tower was finished about the end of the fourteenth century; and is supported in the inside by four arches, resting upon four massive columns. The screen, which divides the choir from the nave, is a most curious and elegant piece of workmanship. The magnificent chapter-house deserves particular attention; it is an octagon of large dimensions, and displays some good workmanship. The roof, which covers the whole space, is continued so as to support itself without columns, depending entirely upon the construction of its centre. This Cathedral is so enclosed by houses as to be scarcely seen to advantage; but the value of its details, both without and within, deserves the most minute examination.

OXFORD CATHEDRAL.

The Cathedral of Christ Church was founded about the commencement of the twelfth century. Its form is that of a cross; and in the centre rises a square tower, surmounted by a steeple: this tower was begun by Cardinal Wolsey, who founded the college belonging to the Cathedral. The character of this edifice is Norman, though additions of late date have been made to it: the entrance is through a door-way of early character: part of the nave has been destroyed: the pillars are well executed, and possess a variety of carved capitals: the arches are double; corbels are attached to the piers from which the lower arch springs: in different parts, windows of a late date have been inserted. The choir, probably constructed by Cardinal Wolsey, possesses a beautiful and curiously groined roof, ornamented with pendents and tracery work. There are several chapels attached, of a late character; and in the Latin chapel the pointed arch windows are decorated with tracery. The chapter-house is a good specimen of the early English style. Part of the cloisters remain, which exhibit the pointed style.

HEREFORD CATHEDRAL.

Hereford Cathedral was founded about the beginning of the ninth century; but at the commencement of the eleventh century it was in complete decay and ruin, when it was rebuilt by Bishop Athelstan. A fire in 1055 nearly destroyed it: in which state it continued till the year 1080, when the rebuilding of it commenced, and it was finished (except the central tower) about the beginning of the twelfth century: this tower not being completed till 1200. The plan of the Cathedral forms a cross, with a square stone tower rising at the intersection of the nave and transept, and exhibits the Norman, early English, and Pointed styles. The nave is the most ancient part, and is separated from the aisles by a double row of columns, with plainly sculptured capitals: these columns, which are massive, support semicircular arches, ornamented with zig-zag and other decorations; over these arches is a range of pointed-arch niches sustained by small clustered columns: the groined roof, which is of stone, is ornamented with foliage and divided into various compartments. The choir, which is proportionate and lofty, is entered from the nave through a plain screen: the supports of the tower arches here have an unpleasing effect, and diminish the light: the stalls are decorated with canopies; rich open circular arches ornament the sides of the altar above the wainscoting; and over these are some pointed arches: there are some attached chapels; one at the east of the Cathedral, called the Lady Chapel; the pointed windows of which are ornamented with quatrefoil circles, and are separated by clusters of receding columns, which support pointed arches with richly carved foliage.

The original west front was annihilated in 1786 by the falling of the west tower: it was of an early style of architecture; and has since been rebuilt in a style dissimilar from other parts of the edifice. The beautiful porch forms the principal entrance on the north front, and was built about the commencement of the sixteenth century: it consists of pointed arches, supmented at each angle with crockets and ribs; the base is decorated with clustered pillars and pinnacles, and three bands of tracery at equal distances from the base to the summit.

The bishop's throne, organ, screen, and stalls are modern, and some of the carving is good.

DURHAM CATHEDRAL.

This Cathedral was founded in the year 1093, and exhibits instructive examples of the different styles. The west end consists of a large recessed ornamented entrance between two turrets: the nave and choir were open to the timber roof; but the side aisles were groined with semicircular arches. The whole north front preserves its original Norman character; although the pointed-arch windows and tracery from recent reparations are seen, the principal entrance perhaps shows the greatest mixture of styles. At the intersection of the nave and middle transept rises the great tower, which is decorated with a profusion of tracery and pointed arches: the buttresses are enriched with canopied niches filled with statues, and carved with tracery. The summit is ornamented with perforated worked battlements: the interior of this tower is supported by clustered columns, which extend to the springing of the groined arches which terminate the tower: there is a gallery of communication round the interior. This tower was finished about the middle of the twelfth century. The choir has two clustered and two round pillars on each side, and is divided by an oak screen from the transept: the roof was newly vaulted in 1289; roses ornament the ribs of the arches, which terminate in points, and the whole of the roof is in a good style. Pointed arches form the opening to the gallery, which are supported by columns with rich capitals. At the eastern extremity of the Cathedral is the chapel of the nine altars, which was completed near the end of the twelfth century. The arches are all semicircular, as are the vaultings of the side aisles: in the vaulting of the nave the pointed arches, which are formed by the intersection of the ribs, are ornamented with zig-zag mouldings: the groins of the roof rise from light angular pilasters. The east front has been modernised, and many other parts of the Cathedral, although much of the original church is left untouched. Some beautifully ornamented recessed Norman doorways are still seen with semicircular arches and diagonal mouldings, and columns in the recess with carved capitals.

CARLISLE CATHEDRAL.

This Cathedral was originally in the form of a cross, but in the civil wars a great part of the nave and nearly the whole of the cloisters were destroyed, leaving it in its present mutilated condition. It exhibits different styles of architecture, though the most part is of the early English style: the remains of the nave are Norman, the arches are circular, and the columns extremely massive. The choir is the richest part of the building, and was begun in the reign of Edward III. The pointed arches spring from clustered pillars, and are ornamented with richly carved capitals; the groining of the roof is plain, and of a later date. The tower, which is over the nave, is small and low; the windows have pointed arches, and the summit is finished by an embattlement and a small turret at the north-east angle. The east front contains perhaps one of the finest pointed windows, which gives it a very imposing effect: it is very much decayed, but its composition is delicate and elegant; it occupies the whole space between the buttresses, which rise above the roof, and are crowned with pinnacles: there is a small triangular window over the great one, ornamented with tracery; and the pediment is decorated with crockets and crosses. The aisles and transept are of the same style, and under the windows are some small rich arches springing from shafts: originally the buttresses of the east end were ornamented with statues; but they have either been removed or destroyed by time. There are a few remains of the chapter-house, with some pointed windows.

WESTMINSTER ABBEY

was founded about the year 740: the original Church was converted into an abbey by Edward the Confessor, which work he completed in the year 1066. Henry III. commenced enlarging the abbey about the middle of the thirteenth century: in 1376 great additions were made to it, and in 1498 the nave and great east window were finished: in 1502 the chapel of St. Mary, designed by Sir Reginald Bray, and generally called Henry VIIth's Chapel, was begun; but the Abbey was not completed till Sir Christopher Wren added the western towers. In the north transept the arches are very pointed, and are composed of a number of mouldings; over them is a colonnade of double arches, some of which are ornamented with foliage: the columns are clustered and bound by two fillets. The north wall is divided into five compartments, which are variously ornamented. In Henry VIIth's Chapel the columns are composed of five clustered pillars, which support arches on the roof, ornamented with rich pendants: the roof of the nave is profusely decorated with hanging arches, pendants, &c. There is scarcely a plain part in the interior and above the base of the exterior of this chapel. This splendid Abbey is so well known that a more lengthened description would be unnecessary. The whole Abbey may be considered of one uniform character, namely, the early pointed; and the latter addition, Henry VIIth's Chapel, is the most splendid example of the style which then flourished.

CHESTER CATHEDRAL.

The Abbey of St. Werburgh, which is supposed to have been founded about the middle of the seventh century, forms the foundation of the present Cathedral, which, now nearly surrounded by buildings, is a spacious, irregular, massive, pile; and although very much decayed from the mouldering kind of stone employed in its erection, will be found upon examination to consist of very good work: the battlements and pinnacles in the exterior are much dilapidated, and the detail of the tower is now nearly imperceptible. A portion of the north transept is the only Norman example, except the crypt. The tower and middle aisle were finished about 1490. The tower is supported by four thick columns: the west front and south porch, which were begun about 1508, have been beautiful, but are considerably injured: the windows and door were filled with tracery and foliage; the choir is marked by neatness; the stalls and tabernacle work are peculiarly well carved. Behind the choir is the lady-chapel, a good specimen of the early pointed style: the workmanship is good; the mouldings, groining, and ornaments are of particularly good design. The windows and many parts are modern; but the remains of the original work are worthy of notice.

EXETER CATHEDRAL.

The foundation of this Cathedral is rather ambiguous; but it may be dated from about the middle of the eleventh century. It consists of a nave, two side aisles, two transepts, a choir, with side aisles, chapels, &c.: it has no central tower; but two square massive Norman towers form the north and south transepts. These are the principal remains of that style. Its appearance is venerable and majestic, and displays the styles of different eras, though the structure, as a whole, has great uniformity. Bishop Warlewast built the towers and the principal portion of the Cathedral; but a fire in 1138 destroyed a great part, more particularly the choir; and it was not reinstated till 1194. Thus the building remained till Bishop Quivil, in 1281, increased it: he commenced with the choir, the windows of which he enlarged; he built new cross aisles, and perforated the towers with more ample windows. In 1330 the roof of the nave was vaulted, and the west front ornamented with its present elaborate screen, which is decorated with a profusion of niches, tracery, statues, &c.

The towers are finished with angular turrets and ogee tops; and though similar as to form and style, yet, the exterior of the north tower is much more elaborate than that of the south, displaying on its surface numerous shallow niches, columns, and zig-zag mouldings.

The interior of the Cathedral presents an imposing appearance from the great uniformity of the nave and choir. The windows display a great variety of excellent tracery. Fourteen massive clustered columns, over which spring sixteen pointed arches, support the roof. In the choir the most elegant ornament is the Bishop's throne, composed of wood, and carved in a very delicate and elegant manner, exhibiting a profusion of ornament. Bold flying buttresses support the aisles, and nearly all the parapets finish with plain bold battlements. Simplicity is the characteristic of the interior of this building. Pinnacles ornament the buttresses of the nave and aisles. The upper part of the north tower is of a late date, and the finishings of the turrets of each of the towers are modern. The chapter-house exhibits the early English and pointed styles, and deserves minute attention: there are some beautiful niches between the windows, springing from shafts, which support the roof, which is of wood. The ceiling is panelled, and filled with some good tabernacle work.

The most part of this Cathedral is in good preservation.

ELY CATHEDRAL.

The foundation of the Conventual Church at Ely was laid about the latter end of the eleventh century by Simeon the abbot, brother to the bishop of Winchester; but was still unfinished at the time of his death. This church was in the reign of Henry VIII. converted into the Cathedral church, which, having been erected at different periods, exhibits examples of the Norman, early English, and pointed styles of architecture. The nave, which is long, having twelve arches, and north and south transepts, are the oldest, being Norman: the arches in these are all circular. About the year 1180 the great west tower was erected; and although the detail of its exterior will not bear scrutiny, still the interior is beautiful, having several stories of small columns and arches, and numerous ornamented windows by which it is illumined. The elegant choir was finished in the year 1250. The eastern arches are of the early English style: at the intersection of the transepts, nave, and choir, rises the octagon, which terminates by a lantern. This octagon was completed in 1342, and is perhaps the finest specimen of the first pointed style: the groining is particularly fine, and springs from the capitals of the pillars; the intersections are ornamented with well-executed foliage; the windows and arches are decorated with tracery work; under these are trefoil niches with good detail; and the open screen-work above the groining of the choir is well executed, and has a beautiful effect. At the north side of the east end of the Cathedral is Trinity Church, an elegant and perfect specimen of the pointed style: it is without piers or side aisles, and is supported by ornamented buttresses finishing with pinnacles. In the interior the highly carved niches, the groined roof, and ornamented foliage, are worthy of notice. On the south side of the nave were the cloisters, but very little remains of them. The west front of this Cathedral must have had, when complete, an imposing and grand effect; but many parts are unfortunately very much decomposed.

WINCHESTER CATHEDRAL.

The first Cathedral at Winchester being so much involved in fable, it is perhaps unnecessary to give the account of it. However, about the year 640, a new cathedral was built, but which was not completed and consecrated till some years after: and in 872, the city being ravaged by the Danes, the cathedral was considerably damaged. King Edgar partly rebuilt it; but shortly after the Norman conquest Bishop Walkelin commenced rebuilding it, which he completed about the year 1093. This Cathedral exhibits examples of the Saxon, Norman, and English styles. The crypt under the high altar is the most ancient part, and is executed in a bold, plain, masterly manner: the new crypt with pointed arches, and the eastern end of the lady-chapel, are of a later date. The transepts, and the centre tower which bears his name, are the work of the Norman Walkelin. Thin perpendicular buttresses run up to the summit of the walls in the transepts, with simple mouldings; the circular-headed windows are decorated with billeted mouldings, supported by huge plain pillars: the alterations since made are mostly in the windows, and the Catherine-wheel window in the north front is of a later date. The tower, which is immediately over the choir, is massive, square, and low, and is in its original, simple, perfect state, with its circular windows, ornamented with the chevron and billeted mouldings: the interior of the tower is ornamented in a similar manner, and finished with care. At the end of the twelfth century the lady-chapel and parts eastward of the high altar were rebuilt: they consist of thin clustered columns with bold ornaments and quatrefoils, and pointed-arch windows. This chapel was enlarged in the sixteenth century. The windows and other parts are much ornamented. About the middle of the fourteenth century Bishop Edyngton altered and repaired nearly the whole of the magnificent west front, which consists of well-executed work, with enriched windows, ornamented with foliated carvings. The next alteration, which was in the nave, was executed by William of Wykeham, who cased the Norman piers with clustered columns, and materially altered the walls by the insertion of pointed-arch windows and buttresses to the north aisle. The groining here is very elaborate and rich. The eastern part of the west end of the Cathedral was at the commencement of the sixteenth century rebuilt by Bishop Fox, in a manner most magnificent and noble, with decorated and elegantly proportioned pointed windows, and beautifully carved work over the whole. This front consists of a great centre window, and an octagonal turret, finished by a most splendid canopy at each angle of the front, with rich battlements surmounted by a pediment. The choir has an appearance of solemnity: its vaulting is covered with tracery curiously carved. The stalls on each side are covered with well-executed carving of foliage, crockets, &c. The stone screen, which is superbly carved, is an elegant specimen of the pointed style, and consists of ornamented niches and canopies, which display vast delicacy of workmanship. The whole of the exterior and interior finishing of this part is in a style strikingly beautiful and grand. The font is Norman, and is of dark marble, supported by pillars, and covered with rough carvings on the top and sides, though boldly executed. The several chapels attached deserve the attention of the student, and give examples of the pointed style: that of Bishop Fox is most elaborately worked, and is designed with symmetry of proportion, and finished with elegance.

LINCOLN CATHEDRAL.

The foundation of this noble and magnificent Cathedral was laid in 1086 by Bishop Remigius: it was burnt down in 1124, and rebuilt shortly after, with the addition of a vaulted stone roof, by Bishop Alexander. It consists of a nave and aisles, a transept at the west, one at the east end, and one near the centre, a choir, and chancel: it has three towers, which have a noble and majestic effect, two at the west front, and one at the centre; they are lofty and much ornamented with tracery with pointed-arch windows. The principal front is that towards the west, and exhibits examples of three different eras, though the general style is that of the pointed, and of a rich character: this front consists of a large square façade, with one large recessed doorway in the centre, which leads immediately into the nave, and two smaller ones into the side aisles, with ornamented windows, arcades, and niches, the front finishing at each angle with octangular staircase turrets, surmounted by pinnacles. The arches to the doorways, and those before the windows, are semicircular, while those of the windows are pointed. Over the great centre arch is a pediment which runs between the two towers: in the recess of the doorways are decorated columns, supporting moulded architraves: there is a large niche on each side of the aisle-doors with sculptured bas-reliefs: in the great centre arch is the large west window with mullions and tracery, and over this is a circular window with a cinquefoil mullion. The choir and upper transept are most elaborately worked: most of the arches are high pointed, though some are semicircular: the windows are long and narrow, the vaulting is plain, and a few of the groins are ornamented. The great transept is of the same style, but later. The centre tower and nave were rebuilt about the reign of Henry III.: the columns in the nave are clustered, though not uniform; the piers are peculiarly rich, and the windows are placed three together. The composition of the south porch is worthy of attention, and is highly ornamented: the heads of the windows are ornamented with circles and cinquefoils, and also with clustered pillars: double mullions decorate the upper tier of windows. Several chapels have been erected at different times; and one, erected by Bishop Longland about 1530, is an interesting example of the style of that age. The three remaining sides of the cloisters are in their original state. The lady-chapel is of peculiar beauty. The general composition of this Cathedral, from the variety of its detail, and variety of character, deserves minute attention.

WORCESTER CATHEDRAL.

The original Cathedral, which was dedicated to St. Peter, was burnt down a short time before the Conquest: it was rebuilt by Bishop Wulstan, and again destroyed by fire; it was ultimately rebuilt and consecrated in the presence of Henry III. in 1218. Its form is that of a double cross, and displays a fine outline:

the centre tower has a noble appearance; a lofty pinnacle rises at each angle, and is ornamented with battlements of elegant open work; there is a good portion of excellent carving on the sides, and the pointed-arch windows are ornamented. The general character of this Cathedral is the first pointed style, though many parts are of later date; but the crypt, part of the nave and side aisles are of Norman character: parts of the nave, aisles, and north porch, are of the pointed style: the capitals of the pillars are ornamented with well-sculptured foliage, &c. The whole interior has a pleasing effect, and is very spacious: the detail and groining are good; the tracery, and the east and west windows, are modern. The choir consists of pointed arches with worked mouldings, supported by clustered columns: there is a fine window over the altar, and against one of the piers is an elegant stone octagonal pulpit. The whole interior is in good preservation, though the exterior is somewhat perished: it has a peculiar, light, and noble effect.

WELLS CATHEDRAL.

This Cathedral was founded about the commencement of the tenth century: it is in the form of a cross, and consists of a nave and aisles, transepts, choir, chapels, &c. A large high tower rises at the intersection of the transepts, and on the west front are two smaller towers. The nave is separated from the aisles by nine clustered columns on each side, supporting pointed arches, above which is a range of pointed-arch niches, surmounted by a row of larger arches. The groining of the roof is plain, and springs from small pillars attached to the piers between the upper range of arches. The nave and transepts, and part of the towers, are of early English: there is across the arch of the centre tower a fine reversed arch. The choir and lady-chapel, and the whole interior, though plain and simple, have an elegant and beautiful effect: the ornamented pointed windows are beautifully and delicately finished. Some of the stone screen-work is particularly well executed and good. The west front is richly ornamented with statues, niches, and other decorations, and is esteemed a splendid example of the pointed style; but the other parts of the exterior are of a plain character: the windows are ornamented with tracery: the cloisters, which form three sides of a square, are of the pointed style. This Cathedral merits attention: its composition and detail are good, and it exhibits the early English and pointed styles.

PETERBOROUGH CATHEDRAL.

Upon the ruins of the Monastery of Peterborough, which was founded as early as the year 658, the building of the present Cathedral was commenced: the choir with its aisles were first erected, the foundation being laid at the beginning of the twelfth century. The prevailing style of this edifice, though of a late erection, is that denominated Norman; yet it exhibits the pointed styles in several parts. It consists, like most other cathedrals, of a nave with aisles, a transept, a choir terminating semicircularly at the east end, round which run the aisles of the nave; and in the centre, from four arches, rises the tower. The west front comprehends a porch formed by three lofty arches, containing in the centre a chapel: nearly all the windows have had tracery inserted, and many of them have been enlarged. The roof of the aisles is groined, ornamented with some good fan tracery. The exterior is plain, and the buttresses terminate with figures in a sitting posture, instead of pinnacles.

The transept was built about the middle, and the nave and aisles about the latter part of the twelfth century: the proportion of the details of the nave is good, and has a fine general effect: the shafts of the columns or piers have not that ponderous and heavy appearance, seen in many cathedrals. The remains of the cloisters deserve attention, and it is much to be deplored they are so completely destroyed.

LICHFIELD CATHEDRAL.

The foundation of this Cathedral is supposed to have been laid about the middle of the seventh century; but the building having been demolished, the present venerable and magnificent edifice was in the thirteenth century erected. The west front consists of a centre and two side entrances under pointed arches; and on each side and between them are blank arches supported by slender columns; above this is a range of arcades along the whole front. Over this range of arcades, above the centre doorway, is a large pointed window with a ramified head, finishing at the top with a gable; on each side of this window is a range of niches with canopies under blank arches, supported by slender columns. In the uppermost compartment, on each side, over the side entrances is a pointed window, supported on each side with columns. This front is surmounted at each extremity by two steeples perforated with pointed windows, and ornamented with tracery; each angle of the towers from which these steeples rise is finished with decorated turrets: a similar steeple rises in the centre of the building. The whole of this front was most splendidly embellished with carved figures, &c., but nearly all of these have been displaced. The entrance-door on the north side displays richly-sculptured mouldings; the sides are of a plain character, supported by plain bold buttresses. The interior of this noble Cathedral is extensive and lofty, and exhibits clustered columns with foliated capitals and pointed windows. The choir is of a rich character, the mullions of the windows are most elegantly sculptured, and some good carving is seen in the stalls: there is a decagon chapter-house attached to the choir by a passage with enriched niches, the roof of which is beautifully groined. This Cathedral is seen to more advantage than many others from standing completely isolated, and deserves very minute examination.

NORWICH CATHEDRAL.

This spacious and noble Cathedral was founded about the latter end of the eleventh century by Herbert de Losinga, who built the choir, with its aisles, transept, and tower; the nave and aisles were afterwards added. The cathedral in 1272 was much injured by fire, but in 1280 it was repaired, and a new tower erected, and also the chapter-house and part of the cloister. The present spire was built about 1362. This cathedral exhibits the Norman, early English, and pointed styles, and consists of a nave and aisles, transept, choir and aisles, chapels, crypt, chapter-house, and cloisters. A lofty tower rises at the intersection of the transept, nave, and choir, surmounted by an octangular spire. This tower is covered on its sides with arcades, columns, and semicircular windows, exhibiting very excellent Norman ornaments, and finishing with battlements and pinnacles at the angles. The interior of this cathedral has a majestic effect, presenting the Norman character; the columns, arches, and details, being well executed. The west front has a large central compartment, consisting of the grand entrance-door leading to the nave, under a pointed arch enriched with mouldings, statues, niches, pedestals, &c.; and over this is a large ornamental window. The side divisions, which lead to the aisles, consist of semicircular arches; above the doorways is a range of four windows with blank arches over, supported by small columns between the windows. There is a small staircase turret at each extremity of these side divisions, and larger turrets in the centre division. The south side of the aisle exhibits ranges of windows and arcades; and above is a range of semicircular arches divided by flat buttresses between every sixth arch : over the next compartment is a flat pointed arch between each division. The side of the nave consists of ranges of arches with pointed-arch windows; flying buttresses project from the aisle, and press against the nave. The choir is ornamented with lofty pointed-arch windows decorated with tracery, and in the aisles several of the windows have square heads ornamented with tracery: the groined roofs in the nave and aisles are good. The cloisters are large, the windows of which are divided into three lights by columns decorated with a variety of tracery. There is a large lavatory, the ornamented groined roof of which springs from clustered columns. The pointed-arch doorway leading from the east side of the cloisters to the nave is worthy of notice; it consists of four columns on each side, canopied niches in front, with elegantly carved crockets, &c.

For specimens of doors and windows in the different styles, see plates 10 and 11.

A DICTIONARY

OF

GENERAL TERMS.

ABACUS.—The superior member of the capital of a column immediately under the architrave: in the enriched orders the sides of the abacus form segments of circles on the plan, and are often decorated.

Abreuvoir or Abrevoir.—The joint or interstice between two stones, or other material.

Abutment.—The solid part which receives the thrust of an arch, and from which it springs.

Acanthus.—A plant; the leaves of the acanthus are used to enrich the capitals of the Corinthian and Composite orders.

Accesses.—Passages communicating to the various compartments of a building.

Accompaniment.—A decoration added to increase the beauty of a work.

Acroteria.—Small pedestals or blocks placed at the apex, and at each extremity of a pediment, as bases for statues, &c.

Acuminated.—Finishing in a point; sharp-pointed. A roof is called acuminated when finishing in a point.

Alcove, (from the Spanish Alcoba).—A recess made in a chamber for the reception of a part or the whole of a bed: almost any covered seat in a garden is called an alcove.

Amphiprostyle.—When columns are arranged in the rear, and also in the front of a building, it is called amphiprostyle.

Amphitheatre.—A large theatre of an elliptical figure, for the purpose of exhibiting the shows of gladiators and the fights of wild beasts, &c.: anciently the theatres were moveable and of wood; and an amphitheatre was formed by placing two theatres end to end.

Ancones or Trusses.—Modillions placed vertically.

Annulet.—The annular fillets separating the hypotrachelion and echinus in the Doric capital: a small square member used for separating other members or mouldings: also called list, listel, or fillet.

Antæ.—Square pillars with parallel sides attached to a wall, with but a small projection: the width of the middle diameter of the columns which they accompany; they are never fluted, and their capitals differ from those of the columns, being composed of horizontal mouldings.

Ante-chamber.—A small outer chamber; a waiting-room.

Antefixa.—The ornamental blocks of stone, on the plinth, at the tops of buildings. In ancient temples they were employed to conceal the ends of the tiles.

Antiques.—An ornament of fruit and flowers, in which the figures of men and other animals, &c. were mixed.

Aperture.—An opening through any material or mass.

Apophyge.—The curved part by which the shaft is attached to the fillet of the base.

Apothesis.—The curve of union with the fillet at the superior diameter of the shaft of a column.

Aqueduct.—Any conduit for water: a channelled bridge constructed by the ancients across a mountainous country for the conveyance of water, supported by one or more ranges of arcades. Aqueducts are also constructed under ground.

Aræostyle.—When the columns of a building are distant from each other four diameters, the style of the building is called aræostyle: the term aræostyle is sometimes applied to a building when the columns are five diameters apart.

Arcade.—An arched aperture in a wall: a range of arched apertures.

Arch.—Stones, bricks, or other materials, arranged in some regular curve, by which they are held together, forming either a semicircle, an ellipsis, or a parabola, are called arches: the under or concave surface of an arch is called the intrados; and the upper surface, the extrados.

Architrave.—The first division of the entablature, which rests immediately upon the abacus of the capital: also mouldings forming a frame round the apertures of doors, windows, &c.

Archivolt.—The mouldings ornamenting the face of an arch supported upon the imposts.

Arris.—The line or exterior angle formed by the meeting of two surfaces upon different planes.

Ashlar.—Squared stones forming the face of a building.

Astragal.—A small moulding with a semicircular profile: it is also called Talon or Tondino.

Atlantides.—Representations of men supporting an entablature, instead of columns.

Attic.—A small height built above the cornice in an order: either a balustrade or solid panelling. The upper story of a dwelling-house is also called an attic.

Balcony.—An open projection supported from the face of a wall by consoles or pillars encompassed by a balustrade.

Ballon.—A spherical crowning to gate piers.

Baluster.—A small pillar whose form is various, and is decorated or plain according to its accompaniment.

Balustrade.—A range of balustres upon a plinth, surmounted by a light cornice, which serves to ornament an attic, or forms a parapet to balconies, terraces, bridges, &c.

Band.—Any member with a square profile: that from which modillions or dentils project, is called the modillion or dentil band.

Bandelet.—Any narrow flat moulding: the diminutive of the preceding term.

Banquets.—Raised foot-ways.

Base.—The first or lower division of a column; that upon which the shaft rests: the plain or moulded plinth in a room under the dado is called the base or skirting.

Basement.—Any continued pier or pedestal supporting an order: also the under story of a house.

Basilica.—A court or town-hall for the administration of justice.

Bed-mouldings.—Those mouldings in an order between the corona and frieze.

Belvedere.—A turret built above the roof of an edifice, for the purpose of viewing the surrounding country.

Bilection mouldings.—Any moulding surrounding the panels, and projecting before the face of a door or gate.

Blocking-course.—A solid course of stone-work above a cornice: a parapet.

Bossage.—The rough projection left on the face of a stone intended to be sculptured.

Bracket.—Any projection from a wall to support a weight: a corbel.

Bridge.—Commonly a structure built across a river, &c., consisting of one or more arches or openings: bridges often form a communication from one bank to another by means of suspension.

Bull's-eye.—A small circular window.

Cable.—A moulding representing a rope or cable.

Cabling.—Filling the flutes of a column to about one-third their height with a solid cylindrical moulding, is called cabling.

Caisson.—A name given to panels in flat or vaulted ceilings, symmetrically arranged, or in soffits generally: also a wooden frame in bridge-building sunk in the water:—the sides are made so as to be detached from the bottom, upon which the foundation of the piers is laid.

Camber.—Any material cut arch-ways: an arch on the top of an aperture.

Camerated.—Vaulted or arched.

Campanile.—Same as belfry: a steeple.

Campana.—The body of the Corinthian capital, upon which the ornamental leaves, &c. are placed.

Canal.—The spiral sinking on the face of the Ionic volute.

Cantoned.—A building is called cantoned when its corners are ornamented with an angular column or pilaster, or by any other decoration which projects before the face of the wall.

Cantilevers.—Blocks of any material projecting at right angles from the face of a wall, supporting a weight.

Capital.—The uppermost division or head of a column or pilaster, upon which the entablature rests:

the capitals of the orders differ.—See description under each order.

Caracol.—A term denoting a spiral staircase.

Cartouches.—Modillions or blocks when used in the cornice of a house.

Caryatides.—Figures representing females, used for supporting an entablature instead of columns.

Casement.—The same moulding as the scotia: also a sash hung upon hinges.

Cathetus.—The supposed line passing perpendicularly in the centre of a column or any cylindrical figure, most commonly called the axis; or the supposed line passing through the eye of the Ionic volute: the eye itself of the volute is also called the cathetus.

Caulicoli.—The ornaments or leaves from whence the volutes and smaller spirals spring in the Corinthian capital.

Cavetto.—A hollow moulding, the profile of which is the quarter of a circle.

Ceiling.—The top or roof of the interior of an apartment, opposed to the surface of the floor.

Cella.—The interior of a temple, or that part within the walls; the naos.

Cenotaph.—A monument erected to the memory of the deceased.

Centre.—The curved wood or iron frame-work supporting the materials in the formation of an arch.

Chamber.—A room or apartment—generally a bedroom.

Chambranle.—The wooden or stone border surrounding three sides of an aperture; same as door or window-frame or architrave.

Chamfer.—The angle of a door, &c. cut off diagonally, is said to be chamfered.

Channel.—An indent: a canal or groove sunk in the surface of a body.

Chimney-piece. — The marble, stone, or wood-work forming the ornament round the opening of a fire-place.

Coffers.—The same as caisson, as far as regards ceilings and soffits.

Coffer-dam or Batardeau.—A double enclosure composed of planks made water-tight sunk in a river, &c. for the purpose of building a pier to a bridge or other erections.

Coin, or Quoin.—The external or internal angle or corner of a building.

Colonnade.—A range of columns supporting an entablature, either insulated or attached, forming either a straight or curved line.

Collarino.—The same as Hypotrachelion, which see.

Column.—A cylindrical body: that portion of an order of architecture consisting of the base, shaft, and capital.

Composite order.—One of the orders of architecture: see description under the "Orders of Architecture."

Conge.—Another name for the echinus and cavetto; the echinus is called the swelling conge, and the cavetto the hollow conge.

Console.—Same as Ancones.

Conservatory.—A building for the purpose of preserving delicate and rare plants: the front and sides, and oftentimes the top, are enclosed with glass for the admission of as great a portion of light as possible; flues also run through for the purpose of tempering the air contained within.

Contour.—The general outline of any building or body.

Coping.—Stone or other material placed in a sloping position on the tops of walls to shield them from the weather.

Corbel.—A projection from a wall to support a weight. A niche in a wall containing a figure or bust, is also called a corbel.

Corinthian order.—One of the orders of architecture: see description under the "Orders of Architecture."

Cornice.—The third and uppermost division of an entablature, consisting of several members; also the mouldings in the angle of a room formed by the conjunction of the wall and ceiling; the moulded projection crowning a pedestal, house-door, &c.

Corona.—The massive square member between the cymatium and bed mouldings: it is also called larmier or drip.

Corridor.—An open communication or gallery leading to the several apartments in a house; sometimes closed on one and both sides.

Corsa.—Vitruvius has given this name to a square fascia whose projection is less than its height.

Cottage.—A hut; a country dwelling, usually of but one story.

Court.—A palace; a hall of justice; a space before a house enclosed by a wall, &c.

Cousinet.—The first stone of an arch from the springing.

Cove.—A ceiling is called "coved" when the sides form a curved line, being flat in the centre.

Crescent.—A range of buildings forming the arc of a circle.

Culvert.—A circular drain under ground.

Cupola.—A roof or chamber of any figure rising in a circular or elliptic curve to its summit, the exterior being convex.

Cyma-recta.—A compound moulding, round in the under, and hollow in the upper part.

Cyma-reversa.—The upper and lower parts of this moulding are the reverse of the preceding one.

Cymatium.—The uppermost moulding in an order, which crowns the other mouldings of the cornice.

Dado.—See Die.

Decastyle.—A building with ten columns in front is called decastyle.

Decoration.—Any ornament or enrichment for decorating any portion of an edifice.

Dentils.—The small square projecting blocks on the dentil band in the bed mouldings of the cornices of the Ionic, Corinthian, and Composite orders: sometimes they were used in the Roman Doric order.

Detail.—The small or minute parts of an edifice.

Diastyle.—When the lower part of the shafts of the columns of a building are distant from each other three diameters, it is diastyle.

Die or Dado.—The plain part of a pedestal; and the sides of a room between the base and surbase.

Diminution.—The gradual decrease of the shaft of a column: the inferior diameter of a column is divided into sixty degrees or parts; and the superior diameter into fifty degrees; the diminution is therefore ten degrees.

Dipteral.—A temple with a double range of columns in each of its flanks is thus named.

Ditriglyph.—When the columnar arrangement is so that two triglyphs are disposed over the intercolumniation.

Dodecastyle.—A building having twelve columns in front.

Dome.—A spherical or circular roof, rising from any polygonal, elliptical, or circular plan; the interior being concave.

Door.—Any material, framed or otherwise, for closing or opening an aperture: the passage into an edifice, &c.

Doric order.—One of the five orders of architecture: see description under the "Orders of Architecture."

Dormer-window.—A window projecting from a sloping roof, with a glass frame perpendicular to the horizon.

Dressings.—The same as architraves: mouldings of any kind projecting from the face of walls, ceiling, &c.

Drip.—See Corona.

Drops.—See Guttæ.

Drum.—See Campana.

Eaves.—The projection of a roof before the face of a building.

Echarpe.—The little moulding which marks the middle, and forms the band of the balustre in the volute of the Ionic capital.

Echinus.—The same as the ovolo: the Greek and Roman echinus differ; the contour of the former being generally part of an ellipsis, while that of the latter is always some part of a circle.

Ecphora.—This name is given to any moulding which projects before the face of one below it.

Embossing.—Any kind of sculpture projecting from the plane or face of the material from which it rises.

Emplecton.—The name of a wall used by the Greeks.

Encarpus.—The festoons representing fruit, flowers, &c. on a frieze.

Enneastyle.—A building with nine columns in front.

Entablature.—The upper portion of an order, supported by a column, consisting of the architrave, frieze, and cornice.

Entasis.—The enlargement or swelling of the shaft of a column.

Entresole.—See Mezzanine.

Epistylium.—The same as Architrave.

Eustyle.—The intercolumniation of two-and-a-quarter diameters: this columnar arrangement is considered not only the most elegant, but also the strongest.

Exedræ.—Places for conversation containing seats, such as in a garden, or under a portico: or recesses in a wall, or little chapels in ecclesiastical edifices.

Extrados.—The outer or external surface of an arch or vault.

Eye.—A circular window: the aperture at the apex of a dome.

Façade.—The face, or commonly the principal front, of any building.

False-roof.—The space between the rafters of a roof, and the ceiling of the upper room.

Fan-light.—A segmental frame with radiating bars, filled with glass, over an aperture: the common name for any kind of light over entrance-doors, &c.

Fascia.—The broad flat member in an architrave, or elsewhere.

Fastigium.—Same as Pediment, which see.

Festoon.—A carved ornament representing a wreath of flowers or fruit, or both, gracefully united, tied near each extremity; the centre, which is fullest, hangs pendent.

Fillet.—The small square member, used indiscriminately to divide the mouldings in an order.

Flank.—The side of a building.

Floor.—A story; any surface upon which we walk: the lowest horizontal side of an apartment.

Flutings.—The vertical channels or grooves cut in the shafts of columns, generally of a circular or elliptical section.

Foliage.—Ornaments representing flowers, leaves, fruit, &c.

Fret.—Continued ornaments, either sunk or raised, at right angles to each other; a species of guillochi.

Frieze.—The second or middle division of the entablature, which separates the architrave and cornice.

Frontispiece.—The entrance front to a house, but generally applied to a decorated entrance.

Fronton.—A pediment, or other ornament over windows, doors, &c.

Fust.—The shaft of a column: the trunk of a pilaster.

Gallery.—A large vestibule communicating to the different apartments: a floor supported by columns, arches, or cantilevers: also a room for the exhibition of paintings, sculpture, and the fine arts generally.

Garlands.—Same as festoons.

Garret.—The tower of a citadel: the uppermost story of a house.

Glyphs.—The vertical channelures in the triglyphs of the Doric frieze.

Gola or Gula.—The same as the cyma-reversa or ogee.

Gorge.—A concave moulding; same as the cavetto.

Guillochi.—An interwoven ornament, such as bands or strings intwining so as to form a series of similar figures.

Guloic.—Same as impost, which see.

Guttæ.—The small conical frustums which occur in the architrave below the tænia under each triglyph, and the under part of the mutules of the Doric order.

Hall.—Anciently a mansion; the space immediately upon entering a building, leading to the different compartments: a hall or court of justice: a large public assembly room.

Heather-roof.—A thatched roof, whether of straw or heath.

Helix.—Called also Urilla; the small spiral or stalk under the flower in the centre of the abacus of the Corinthian capital.

Hem.—See description of the Ionic capital under the "Orders of Architecture."

Heptastyle.—A building with seven columns in front is called Heptastyle.

Hexastyle.—A building with six columns in front.

Hypæthral.—In the open air; a temple uncovered by a roof was called an hypæthral temple.

Hyperthyron.—The lintel of a doorway.

Hypotrachelion.—The neck of a capital,—that part between the upper astragal of the shaft, and the fillet of the capital.

Hypogeum.—The part of a building under ground.

Impost.—The capital of a pilaster, &c. which sustains an arch.

Incertum.—A wall built by the Romans; the stones of which were not squared, nor the joints placed regularly.

Inserted-column.—One attached or let into a wall.

Insulated.—Detached; standing alone: a column is insulated when not attached to a wall, &c.

Interfenestrations.—The piers or solids between a range of windows.

Intercolumniation.—The distance between one column and another.

Interstice.—The joint between any two materials.

Intrados.—The under or concave surface of an arch.

Ionic order.—One of the five orders of architecture: see description under the "Orders of Architecture."

Isodomon.—The name of a wall constructed by the Greeks.

Jambs.—The uprights placed at the sides of any opening in a wall, which support the horizontal piece upon which the wall rests; the vertical sides of an aperture.

Jib-door.—An invisible door; one constructed in the side of a room and corresponding with it, thereby preserving the symmetry of the apartment.

Key-stone.—The highest or centre stone of an arch: it often projects from the face of the arch, and is often sculptured.

Lacunar, and Laquear.—The under part of the architrave which does not rest upon the columns, consisting of sunk compartments only; but when they are separated by platbands, it is called laquear: same as soffit.

Lantern-light.—An erection above the roof of an edifice, with its sides perforated with windows.

Larmier.—Same as Corona.

Leaves.—Sculptured or painted ornaments, representing natural leaves.

Lintel.—The horizontal piece of wood, stone, or other material placed over any aperture.

List or Listel.—The same as the annulet or fillet.

Lobby.—Any small hall or waiting-room.

Luffer-boarding.—Boards placed parallel to each other in an aperture in a slanting position for the admission of light, to the exclusion of the weather.

Lunette.—A spherical aperture in a ceiling.

Luthern.—A window in an attic over the cornice of an order.

Marquetting.—Inlaid wood or stone-work of various regular figures, as squares, pentagons, hexagons, &c.

Masques.—Hideous forms represented in sculpture.

Medallion.—A small tablet on which ornaments and figures are carved, or engraven.

Member.—This term comprehends each and every part of architecture: the cornice, the frieze, and each moulding taken separately is a member.

Meros.—The middle part of the triglyph.

Metope.—The interval or space between the triglyphs in the Doric frieze.

Metoche.—The interval or space between the dentils of a cornice.

Mezzanine.—A low story between two other stories.

Mezzo-relievo.—See Relievo.

Minute.—The sixtieth part of the inferior diameter of a column.

Modillion.—The ornament resembling a bracket under the corona in the entablature of the richer orders: they are decorated with carvings in the Corinthian order; in the Ionic and Composite they are more plain: they should be arranged so that their centres may be over the centre of a column.

Module.—Any measure taken at pleasure for proportioning an order: half the inferior diameter of a column is generally the module, but sometimes the half superior diameter.

Monopteral.—A range of columns enclosing a circular space; a circular temple without a cella.

Monotriglyph.—A building having but one triglyph arranged between the intercolumniations of the columns.

Mosaic. — Pavement inlaid with different coloured marbles, glass, &c. in squares, or any other figure.

Mouldings.—The different members of an order, of various curved or square forms.

Mouth.—Same as cavetto.

Mutule. — The plain blocks under the corona in the Doric order; same as the modillion in the other orders.

Naked.—Any plain unornamented surface.

Naos.—Same as cella.

Neck or Necking.—Same as Hypotrachelion, which see.

Newel.—The solid in an open staircase round which the steps turn.

Niche.—A cylindrical or square sinking in a wall or other solid.

Obelisk.—A tall slender quadrangular pyramid with a small base in comparison to its height.

Octastyle.—A building with eight columns in front.

Ogee.—Same as cyma.

Order.—The parts which compose an order are, the base, shaft, capital, architrave, frieze, and cornice, whose proportions differ in the different orders.

Ordonnance.—The disposition and arrangement of the several parts of a building.

Orlo.—The plinth of a column or pedestal.

Ovolo.—A moulding whose profile is the quadrant of a circle, also called the quarter round.

Ovum.—Same as ovolo.

Pallier.—The landing-place on a staircase.

Parapet.—A wall breast-high raised on the sides of bridges, or on the tops of houses, as a defence.

Parastatæ.—Insulated pilasters.

Parquetry.—See Marquetting.

Patera.—An ornament representing a goblet or vessel, introduced in the friezes of the orders.

Pedestal.—The solid square part under a column, consisting of the base, die, and cornice.

Pediment.—In an ancient temple that triangular portion supported by the columns in front; and in a building it is generally the crowning ornament; over doors or windows the pediment is often made to form the segment of a circle.

Pentastyle.—A building containing five rows of columns.

Peribolus.—A range of columns upon a podium enclosing an area round temples, &c.

Peridromus.—In a peripteral temple, the space between the columns and the wall.

Peripteral.—The ancients used this term to a building entirely surrounded by columns.

Peristyle.—Peristyle temple; a temple which has a range of columns in the interior arranged parallel to the walls, one intercolumniation distant: a term also applied to a range of columns.

Peristylium.—A court or square in the Greek and Roman houses.

Perron.—The flight of steps leading to the principal entrance of a building.

Persians.—Sculptured male figures used to support an entablature.

Piazza.—Any open space surrounded by buildings, &c.

Pier.—The solid part between the arches of a bridge, between the doors or windows of a house, or between any openings in a wall: the solid support from which an arch springs.

Pilaster.—A flat square pillar attached to a wall; sometimes insulated.

Pillar.—A column differing from a regularly proportioned one.

Plafond.—Same as soffit.

Planceer.—The same as Soffit, which see.

Platband.—A square member whose projection is less than either its height or breadth.

Plinth.—The solid square under the base of a column, pedestal, &c.

Podium.—A pedestal supporting columns round a building.

Portail.—The great entrance-door to a church, &c.

Portal.—The smaller of two doors or gates.

Portico.—A covered place for walking: the projection supported by columns in front of a temple or church.

Posticum.—The portico behind a temple; also the back entrance to a temple.

Postern.—The door or gate in the rear of any building.

Profile.—The projection of any moulding: the contour of the different parts of an order is called its profile.

Pronaos.—The space in an ancient temple under the portico and under the columns at the flank.

Prostyle.—A temple or building with columns only in the front.

Pseudisodomon.—The name of a wall erected by the Greeks.

Pseudodipteral.—A temple falsely winged: that is, when a temple has a single row of columns round the cella, which are two intercolumniations, and the thickness of a column from the wall of the cella.

Pseudoperipteral.—When the columns of a peripteral temple, instead of being insulated, are attached to the wall of the cella.

Pteroma.—The walks between the ranges of columns on the flanks of temples.

Pulvinated.—The frieze of the Ionic order is so called when it is swelled.

Pycnostyle.—A building in which the columns are arranged one diameter and a half apart.

Pyramid.—The solid raised on a square, triangular, or polygonal base, and terminating in a point or apex.

Quarter-round.—See Ovolo and Echinus.

Quoins.—The corners, or internal and external angles of buildings.

Reglet.—The same as listel.

Regula.—The same as listel.

Relievo or Relief.—Sculptured ornaments or figures projecting from the face of the plane upon which they are carved: basso-relievo (low relief) when they have little projection; mezzo-relievo (half relief) when they project half their thickness; and alto-relievo (high relief) when their projection is three parts of their thickness.

Reticulated-work.—That in which the stones of a wall are laid diagonally; having a net-like form.

Revels or Reveals.—The exterior surfaces of the aperture of a door or window, between the front of the wall and the frame-work.

Ring.—A term given sometimes to the annulus, list, or fillet.

Roman order.—The same as the Composite order.

Roof.—The covering of an edifice: a roof is generally composed of timbers framed together, exteriorly covered with slates, tiles, metal, &c.

Rose.—The flower representing a rose carved in the centre of each side of the abacus of the Corinthian capital: it is also an ornament much used in decorating.

Rostrum.—The raised part in a hall or apartment for declamation.

Rotunda.—A name given to any building of a circular form.

Rustics.—The courses of stone-work on the front of a building channelled at equal distances horizontally and sometimes vertically: these channels may be either square or splayed.

Sagitta.—A name given to the key-stone of an arch.

Salon.—A lofty state apartment, generally comprising two ranges of windows in height.

Sash.—A frame divided into squares or other figures for holding the glass in windows; which, by means of pulleys and weights, slides up or down, or both, in another and a stronger frame: sashes are also divided horizontally and hung to the frame by hinges, so as to open internally or externally, and are then called casements.

Scarpus.—Same as shaft of a column.

Scotia.—A hollow moulding, generally used below the level of the eye; also called casement and trochilus.

Screen.—Any enclosure to an edifice, whether of columns, arches, &c.

Scroll.—A spiral; an ornament of a continued series of curved lines intwined by foliage, &c.

Shaft.—That part of a column between the base and capital; called also the fust and trunk of the column.

Sill.—The projecting stone or other material placed at the under part of the aperture of a doorway or window; that opposed to the lintel.

Skylight.—Almost any window which admits light from the roof of an edifice, and generally parallel with the roof, whether flat or with sloping sides.

Socle.—A solid square flat member whose breadth is greater than its height.

Soffit.—The underside or ceiling of a member in an order; also the underside of the corona, and that part of the architrave which projects over the columns.

Span.—The distance between each springing of an arch is called the span of the arch.

Stereobata or Stylobata.—The same as pedestal.

Striæ.—The fillets which separate the channels or flutes of columns.

Striges.—The channels or grooves of a fluted column.

Surbase.—The horizontal mouldings round a room immediately above the dado.

Swelling.—Same as Entasis, which see.

Systyle.—An intercolumniation of two diameters of the columns.

Tænia.—The square member at the top of the architrave in the Doric order.

Tailloir.—The same as abacus.

Talon.—The same as astragal: it is also used by the French to denote the cyma-reversa.

Tambour.—The short cylindrical blocks forming the shaft of a column; also the capital of the Corinthian and Composite orders when undecorated.

Telamones.—Carved figures of men employed by the Romans to support an entablature, &c. The Greeks called them Atlantidæ, Atlases, and Persians.

Terminus.—A pedestal whose size increases upwards for the reception of a bust: it was also a stone used anciently as a boundary.

Tesselated pavement.—A rich inlaid pavement formed of different coloured marbles or tiles.

Testudo.—An arched roof: the vaulted roof of a church.

Tetrastyle.—A building with four columns in front.

Theatre.—A building of generally a semi-circular form for the purpose of histrionic representations.

Tholus.—The piece of timber at the summit of a dome, which encircles and confines the ribs which form the dome: it is also a term commonly applied to a dome or cupola.

Tondino.—The same as astragal.

Torso.—The bust or trunk of a sculptured figure.

Torus.—A moulding used in the base of columns whose profile is semi-circular; differing from the astragal only in size.

Trabeation.—The same as entablature.

Triglyph.—The vertically channelled ornament in the frieze of the Doric order.

Trochilus.—The same as scotia.

Trunk.—The same as shaft; but when applied to a pedestal it signifies the dado of the pedestal.

Tuscan order.—One of the orders of architecture. See description under "Orders of Architecture."

Tympan.—Signifies the panel of a door, and the dado of a pedestal.

Tympanum.—The triangular space enclosed by the sides of a pediment and the upper member of the cornice; this space is often sculptured with figures, &c.

Undecastyle.—A building with eleven columns in front.

Urilla.—See Helix.

Vase.—A decorative vessel of various forms; as ornaments at the termination of a wall, pillar, &c.

Vault.—A chamber with an arched roof, generally under the surface of the ground; the materials of which it is composed are so contrived as to support each other.

Venetian window.—One which is divided into three or more compartments in width by pilasters, &c.

Verandah.—A covered balcony.

Vermiculated rustics.—Worked stones, having the appearance of being worm-eaten.

Vertex.—The top; any thing terminating in a point.

Vestibule.—A large hall or passage of communication.

Vivo.—The shaft of a column.

Volute.—The principal and distinguishing ornament in the Ionic capital.—See description under "Orders of Architecture."

Voussoir.—A block of stone cut to a particular curve, an assemblage of which forms an arch.

Voussure.—Any portion of the curved line of an arch, from the springing to any particular point; or the whole of the curved line of an arch.

Waggon-headed.—A term applied to ceilings of a semi-cylindrical or semi-elliptical form.

Window.—An aperture containing a frame and sash for the admission of light to an apartment.

Wreath.—Same as Festoon, which see; also a carving of fruit, flowers, &c. forming a circle.

Zaccho.—The lowest part of a column or pedestal.

Zocle or Zoccolo.—A low square member: a low pedestal.

Zophorus.—The same as Frieze, which see.

GENERAL REMARKS.

As this volume has endeavoured to point out the best models of the ancients, the author will perhaps be pardoned if he offer some observations upon the application of their architecture to the buildings of this country.

All edifices in their construction should unite judgment with classical taste, which is a truism scarcely to be refuted: the arts and sciences are rapidly advancing; every day ushers forth to us some new invention or improvement; but architecture—a science worthy the consideration and study of the greatest minds—appears, rather than advancing, to degenerate. Had we nothing left us of Greece but her architecture, it were sufficient to stamp her a great nation. Who can look upon the temples of Greece, which have stood the admiration of the world, without enthusiasm? and, contemplating the elegance and simplicity of their form, the beauty of their proportions, and the chasteness of their detail, our thoughts carry us imperceptibly back to those classical times when Athens, and architecture, and the arts, were flourishing.

Architectural works are best calculated, from their extreme durability, to inform after-ages of the then prevailing taste; for the history of a country is not to be separated from the advancement of its architecture: for if that decline, it proves the declining state of the country.

Grecian architecture will always be applicable, more or less, to the buildings of this country: and as originality is unfortunately so seldom attempted, (which may be caused perhaps from a too scrupulous study of the works of the ancients, our minds thereby becoming so habituated to one mode of thinking as almost to preclude the possibility of producing any new idea,) the best works of the ancients only should be imitated: their faults should not be copied because we have them as an authority, as that does not prove them immaculate; for architecture was not brought to its present perfection by one *coup d'esprit*, but every age has aided its advancement.

The architecture of Greece gives us certainly the most beautiful forms, without any ambiguous display; adhering only to what is actually necessary to its construction, and developing from its exterior appearance its interior use, which is perhaps the perfection of the art.

To every edifice, however, Grecian architecture is not applicable; for example, in our ecclesiastical edifices, where it appears a desideratum to have a campanile: but could this be dispensed with, and our churches take the forms of temples, no architecture could with more classical elegance be used than the Grecian: and it appears to the author that the campanile might with propriety be abolished, the bell being the only motive which actuates its erection; its abolition therefore would at the same time destroy a relic of monkish superstition, and improve this department of architecture.

But should it be insisted that a steeple is a necessary accompaniment to a church, why not employ Gothic architecture in its erection? for no style is more applicable to ecclesiastical edifices than the Gothic. But it might be said that the continued use of one style would be monotonous; the answer should be, that an infinity of forms might be used without satiety; and it were better to employ an applicable and elegant style constantly, than erect such solecisms as we so continually witness.

Many may dissent from the author, if he advance that columns over columns should not be used. It is said that the proportions of the Corinthian order were taken from those of an elegantly formed female: and no one can be so perfectly senseless as not to admire the beauty of such a figure. But let us imagine one stretched three or four times the height, with no increase of bulk, and we are presented at once with an inelegant, unsymmetrical, displeasing object: therefore, a proportionate column with its entablature, placed upon a proper podium, where the beauties of its parts are seen to advantage, must necessarily be disproportionate, placed over another column, or upon a podium three times the proper height: the elegance of its detail is lost; besides, it appears absurd to put that which is intended for the support, at any other place but the basement. When a sublime effect is wanted, this must be avoided; broken masses, and the like, never bespeak grandeur; and in public edifices, boldness of conception and classical taste are required.

Grandeur and magnificence are the effects necessary for a royal residence: its form or appearance should bespeak its occupation. Many of the richer Grecian and Roman examples would be applicable for a palace. Jupiter Stator, or the Temple at Tivoli, are examples which might be used with the greatest sublimity of effect in the hands of a man of classical and enlarged ideas. Palaces, after the cathedrals of a country, are its principal edifices; and they should, by the elegance and chastity of their architecture, show its enlightened state.

Nearly all the orders may be with propriety employed in public edifices or in villas; but in their application in ranges of dwellings some little difficulty presents itself; for in these, there must be a certain number of floors or stories, and each of a certain height, from which little deviation can be made. The usual mode is to put columns over columns; which, as before stated, is to be avoided, or place them upon a very high podium; a podium as high, and oftentimes higher, than the column itself, equally to be guarded against. The most natural mode is, to raise the column either from the ground, or upon a low basement or podium to the height of the building; but in this way a difficulty is experienced from the diameter of the column being so great as to occupy more space in front of the dwelling than can usually be given, and to obstruct the light. The best plan therefore to overcome this objection is, perhaps, to carry a column of a proportionate diameter to either the first or second floor; forming upon either of these floors a terrace or balcony, enclosed by the entablature, leaving the face of the wall to rise in one continued line. A row of houses thus arranged and decorated would not have the effect of displeasing us: on the contrary, it would be good; though it were better the entablature should rise to the summit of the building. In no instance should an order be mutilated, it should always stand isolated: for it would be preferable, if instead of employing one half or three-fourths of a column, to use pilasters or antæ, or execute a bold, unsophisticated, unpretending elevation.

THE END.

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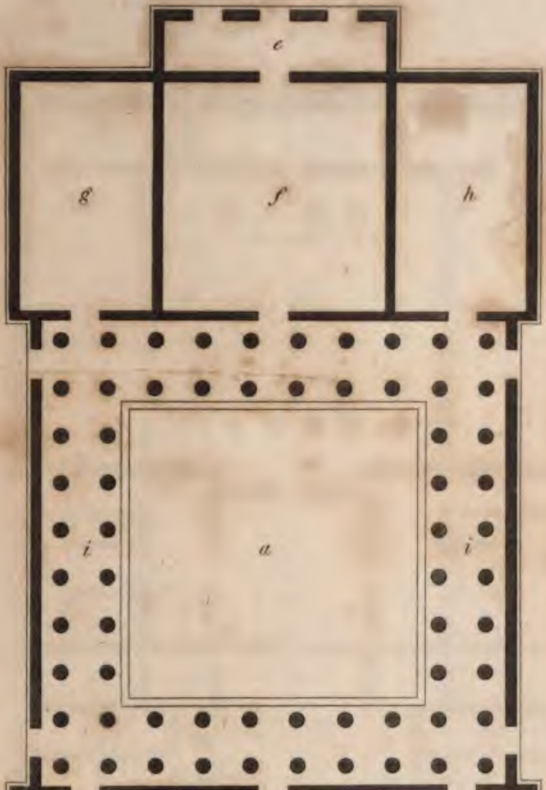
Plate I.



Plan of the Greek Agora or Forum.

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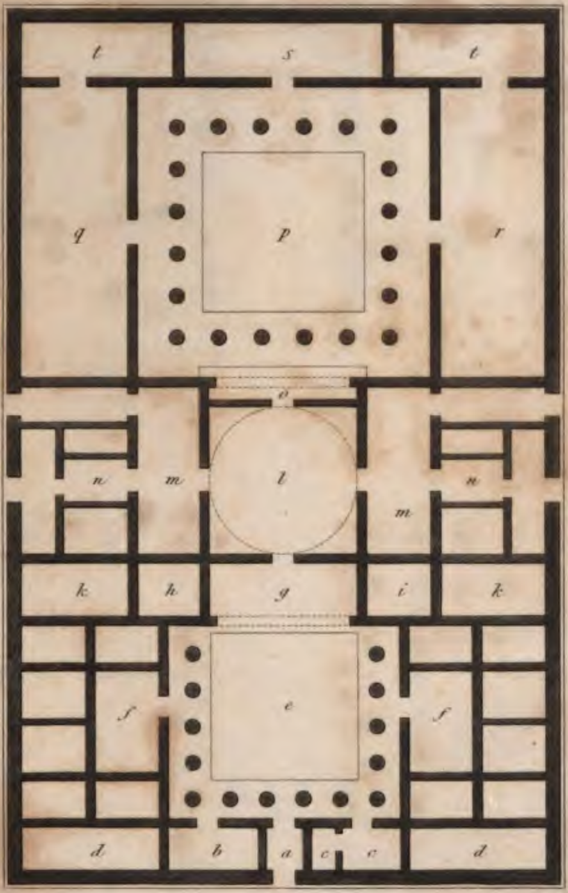
Plate 2.



Plan of a Greek House.

shewing simply the principal divisions of the several parts.

J. Smith delin^{t} A^{d}. Dick sculp^{t}.

Plate 3.

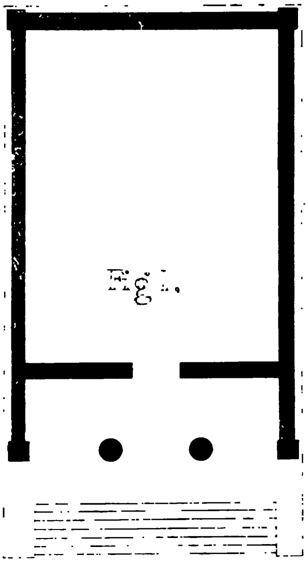
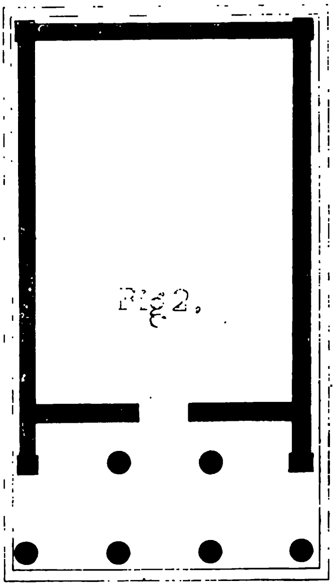


Fig 1.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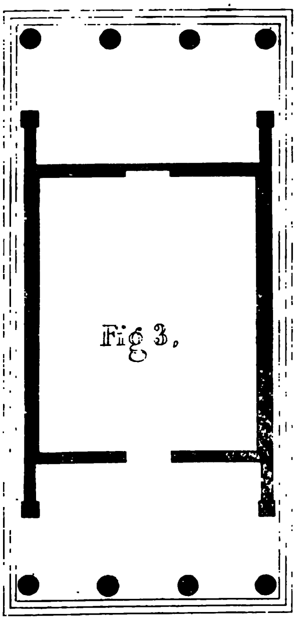
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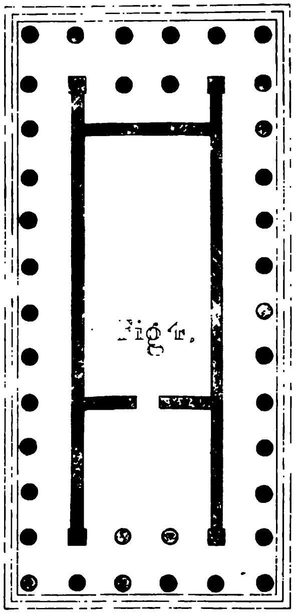
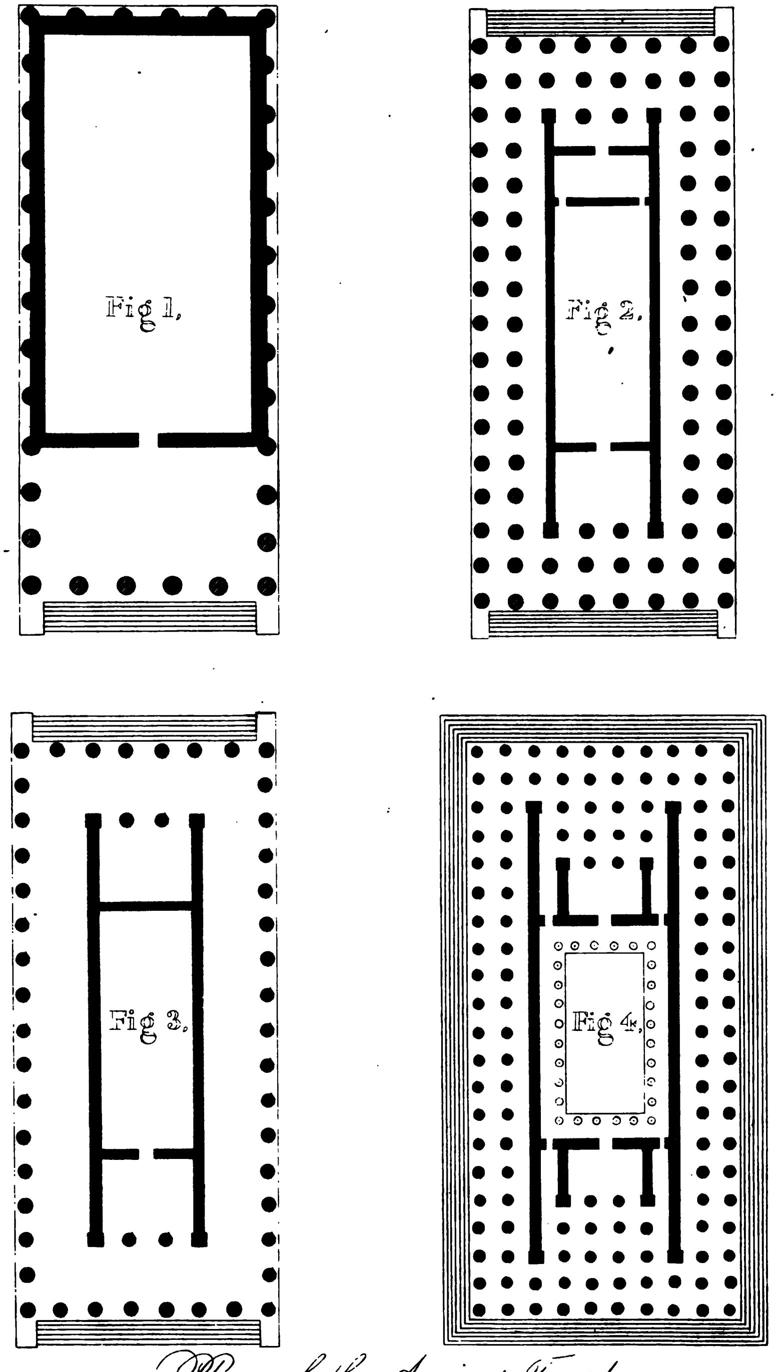


Fig 4.

Plans of the Ancient Temples.

V. J. Smith. S. Rowle

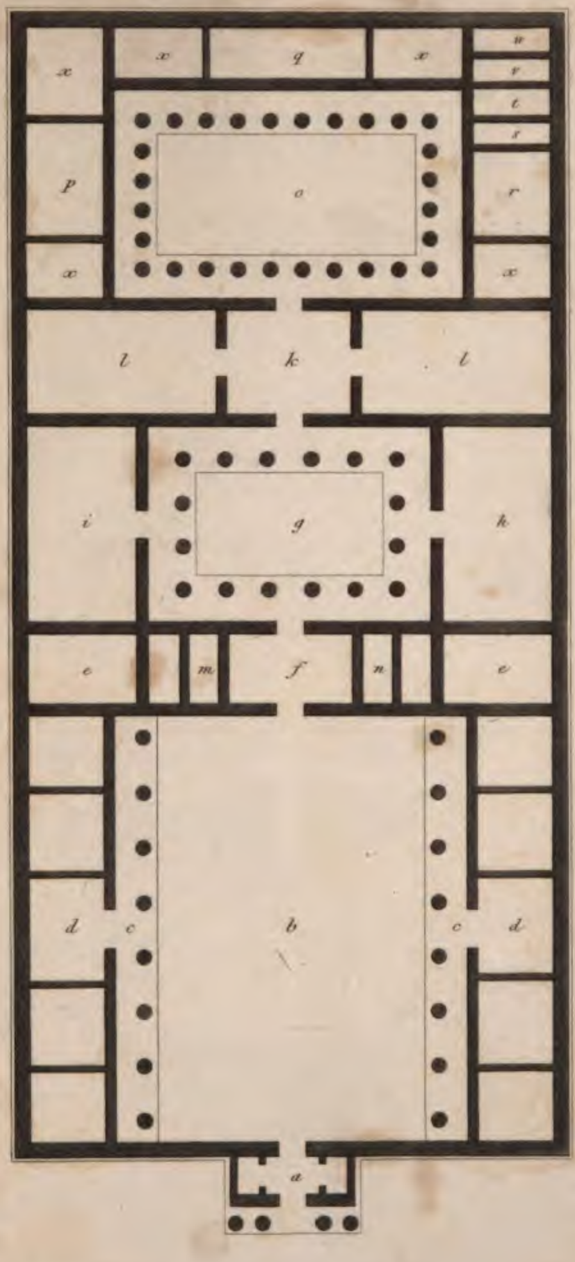
Plate 4



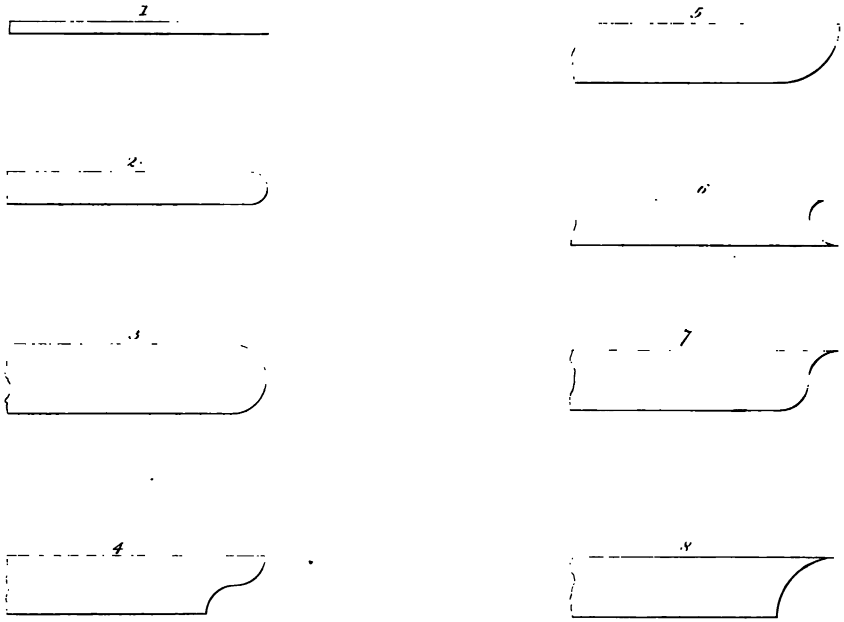
Plans of the Ancient Temples.

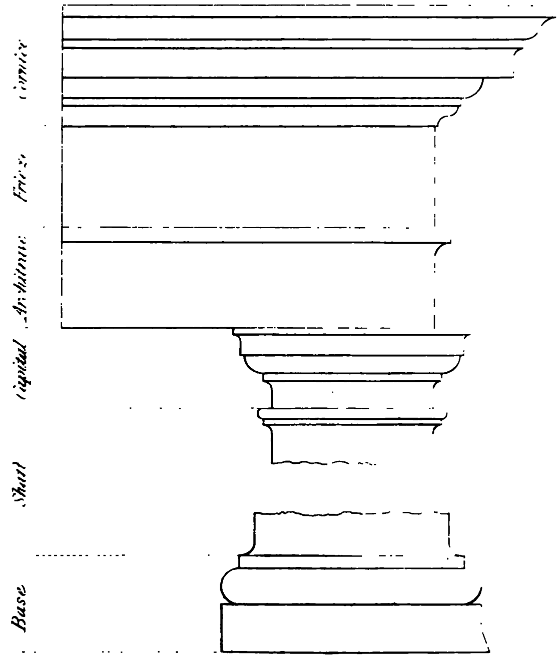
T. J Smith. S. F

Plate 5.

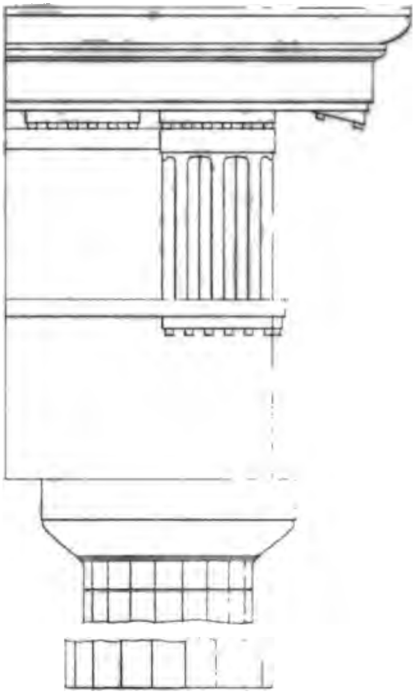


Plan of a Roman House.
shewing simply the principal divisions of the several parts.

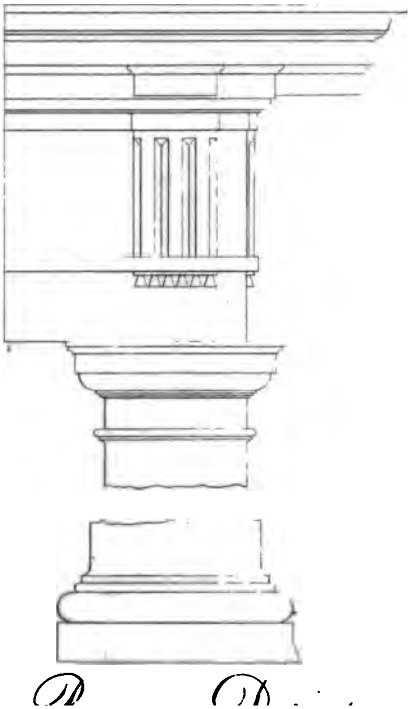




Tuscan Order.



Grecian Doric.



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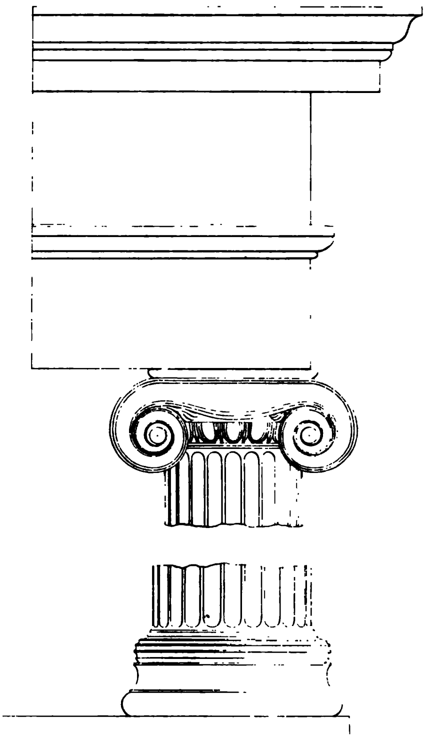
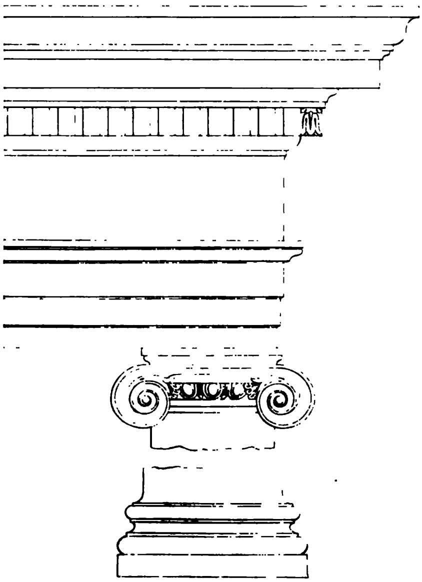
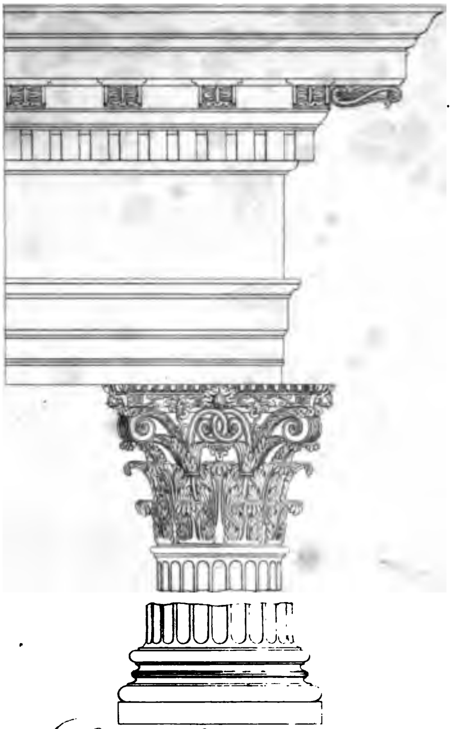


Grecian Ionic.

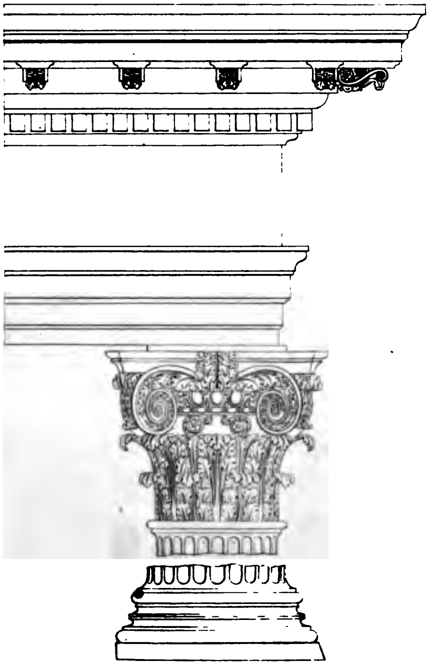


Roman Ionic.

Plate 9.



Corinthian Order.



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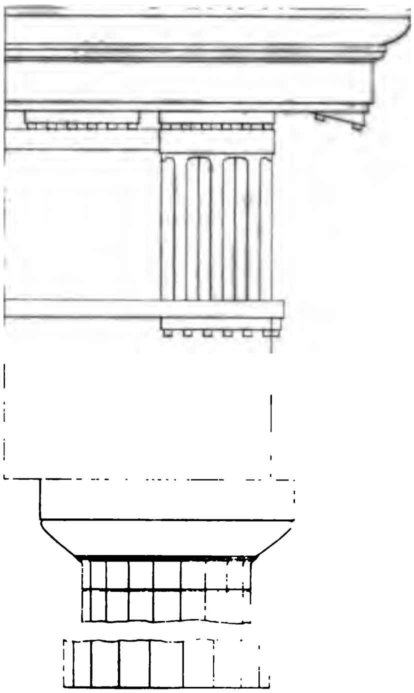
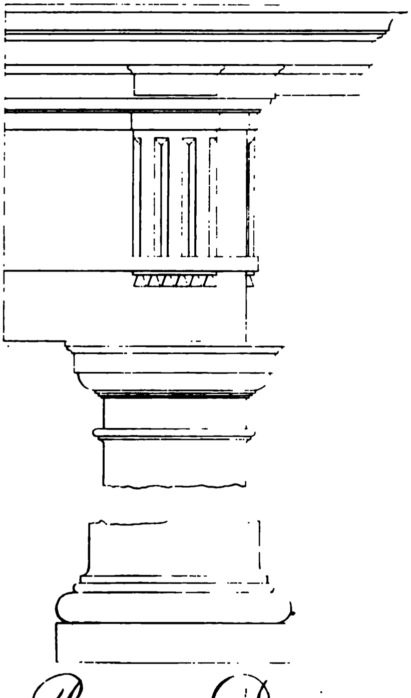


Grecian Doric.



Roman Doric:

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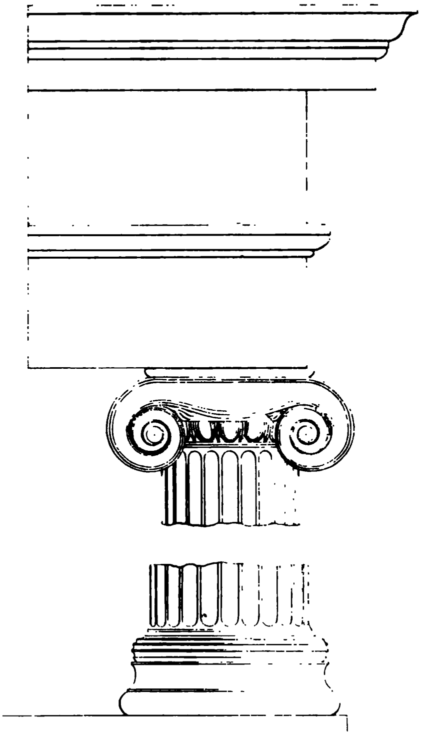
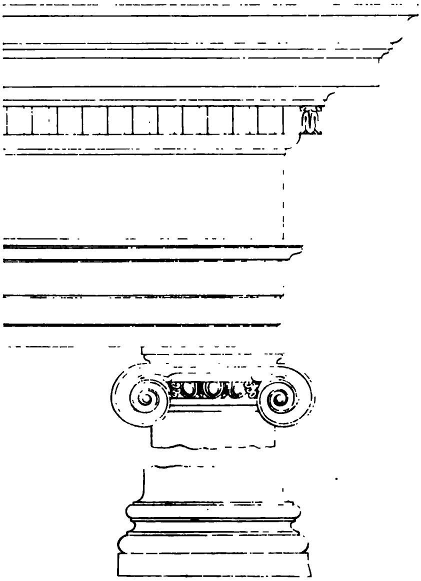
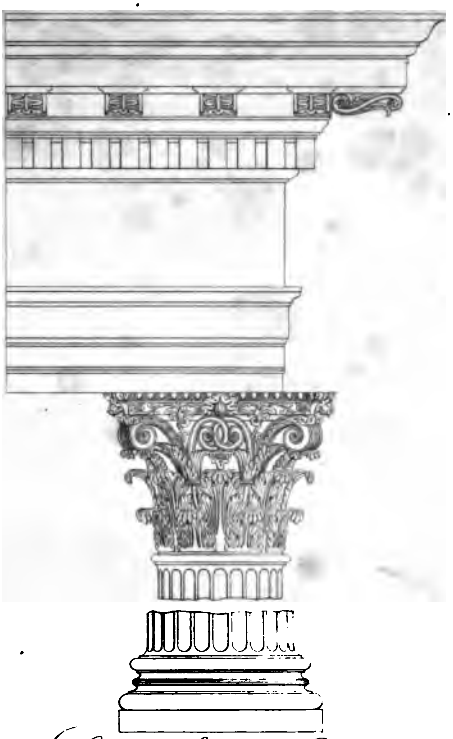


Grecian Ionic.

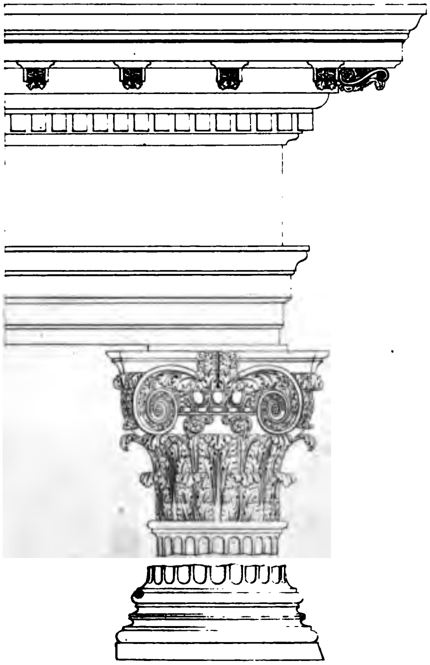


Roman Ionic.

Plate 9.



Corinthian Order.



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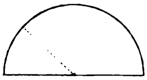

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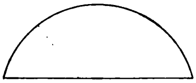

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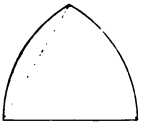

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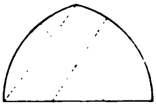

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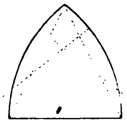

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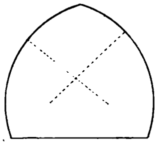

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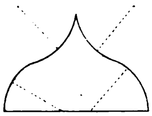

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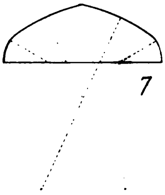

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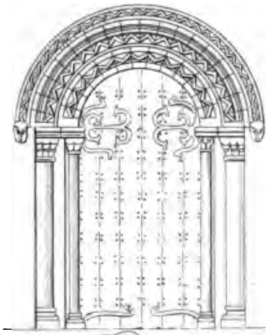
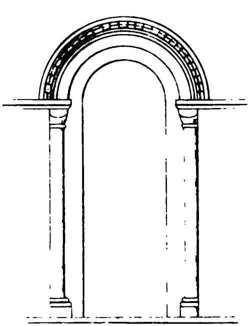
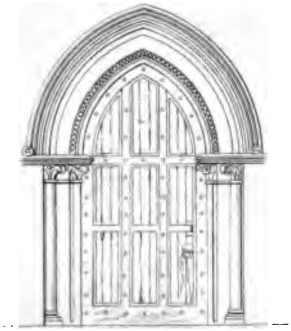


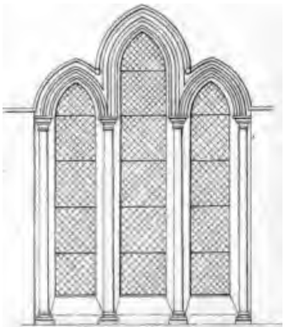
A Norman Door.



A Norman Window.



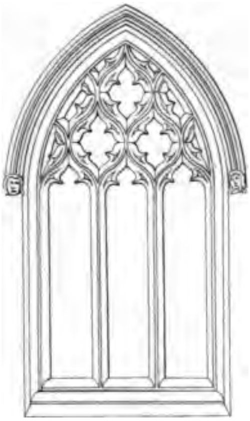
A Door-way
first Pointed style.



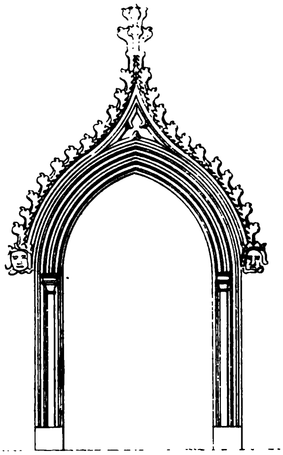
A Window
first Pointed style.

W. J. Smith. S. Rawle.

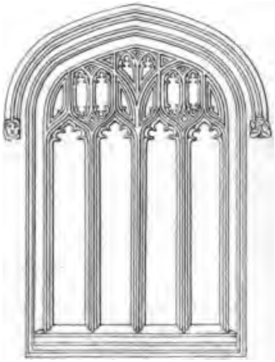
Plate II,



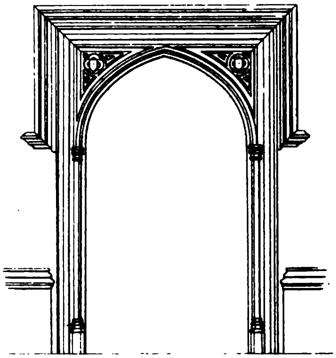
Window
second Pointed style.



Doorway
second Pointed style.



Window
third Pointed style.



Door-way
third Pointed style.

W. J. Smith. S. Rawl